CÁMARAS DEL CORAZÓN

UNA EXPOSICIÓN, UN CATÁLOGO Y UN ARCHIVO

ARTISTAS TRANS / NONBINARY / QUEER DE 25 AÑOS O MENOS

CHAMBERS OF THE HEART

AN EXHIBITION, CATALOG, & ARCHIVING PROJECT

OF TRANS & QUEER ARTISTS 25 & UNDER

JULY 2026

CHAMBERS OF THE HEART

CÁMARAS DEL CORAZÓN

ANTI-CURATED BY ALAN TELLO, SONIA ESTEVA, KAZANI KALANI FINAO, & JASON WYMAN

PRODUCED BY 5 ELEMENTS SF & QUEERLY COMPLEX

CHAMBERS ART BY ALAN TELLO

CATALOG DESIGN BY QUEERLY COMPLEX

VIRTUAL GALLERY BY HAMZA KUBBA

CHAMBERS OF THE HEART

CHAMBERS OF THE HEART pulses with the lived realities, dreams, & visions of ***TRANS / NONBINARY / QUEER ARTISTS 25 & UNDER*** from across ***THE AMERICAS***. Inspired by the heart's anatomy, it is an ***EXHIBITION, CATALOG, & ARCHIVING PROJECT*** organized around four chambers—***GENERATIONS, CULTURES, SOLIDARITIES, & THE COSMOS***—each representing a vital facet of collective experience.

GENERATIONS honors youth, adults, elders, ancestors, and descendants, recognizing that every heartbeat is shaped by those who came before and those yet to come. Here, we celebrate the wisdom, resilience, and creativity that young people bring to our movements and communities.

CULTURES embraces the rich tapestry of identities—gender, sexuality, race, language, migration, religion, class, and more—that make up our vibrant communities. We affirm that queerness & transness & non-binaryness are not just identities, but cultures in themselves, full of unique traditions, expressions, and ways of being.

SOLIDARITIES acknowledges our interconnected struggles and dreams for liberation. From our local neighborhoods and families to global movements, this chamber uplifts the power of collective action, mutual care, and the fight against oppression in all its forms, including land back, reparations, abolition, bodily autonomy, and so much more.

THE COSMOS invites us to dream beyond the boundaries of the present, to imagine new worlds and possibilities. It is a space for cosmic curiosity, for envisioning futures where all are affirmed, where empathy and inquiry unlock deeper understandings of ourselves and each other.

Together, these chambers form a living, beating heart—a testament to the power, beauty, and complexity of queer, trans, and non-binary youth and young adults. Through art, we bear witness to our dreams, our struggles, and our boundless capacity for love and transformation.

Let this exhibition be a portal: an invitation to witness, to feel, and to imagine

A WORLD WHERE ALL HEARTS ARE FREE.

CÁMARAS DEL CORAZÓN

CÁMARAS DEL CORAZÓN late al ritmo de las realidades vividas, los sueños y las visiones de ***ARTISTAS TRANS / NONBINARY / QUEER DE 25 AÑOS O MENOS***, provenientes de todas ***LAS AMÉRICAS***. Tomando inspiración de la anatomía del corazón, es un proyecto de ***EXPOSICIÓN, CATÁLOGO y ARCHIVO*** organizado en torno a cuatro cámaras —***GENERACIONES, CULTURAS, SOLIDARIDADES y EL COSMOS***—cada una de las cuales representa una faceta vital de la experiencia colectiva.

GENERACIONES dan honor a los jóvenes, adultos, ancianos, ancestros, y descendientes, reconociendo que cada pálpito de nuestro corazón está relacionado a nuestros antepasados y las almas que vendrán en el futuro. Aquí celebramos la sabiduría, resiliencia, y creatividad que los jóvenes traen a nuestras comunidades y movimientos.

CULTURAS abarca la riqueza de identidades– género, sexualidad, raza, lengua, migración, religión, clase, y mas – que crean nuestras comunidades vibrantes. Afirmamos que lo queer, trans, y no binario no son sólo identidades, sino culturas en ellas mismas, llenas de tradiciones, expresiones, y maneras de ser únicas.

SOLIDARIDADES reconoce que están interconectadas nuestras luchas y sueños para liberación. Desde nuestros barrios y familias al movimiento global, esta cámara amplifica el poder de la acción colectiva, cuidado mutuo, y la batalla en contra de la opresión en todas formas incluyendo regreso de tierra, reparaciones, abolición, autonomía corporal, y mucho más.

LOS COSMOS nos invitan a soñar más allá de los límites del presente, para imaginar nuevos mundos y posibilidades. Es un espacio para la curiosidad cósmica, para imaginar futuros donde todos somos aceptados y apoyados, donde la empatía y conexión abren entendimientos profundos del ser y del uno al otro.

Juntas, estas cámaras crean un vivo, palpitante corazón– testamento al poder, la belleza, y complejidad de los jóvenes y adultos jóvenes queer, trans, y no binario. Por medio del arte, somos testigos de nuestros sueños, batallas, y nuestra capacidad infinita de amar y transformar.

Deja que esta exhibición sea un portal: una invitación a ver, sentir, e imaginar

UN MUNDO DONDE TODO CORAZÓN ES LIBRE.

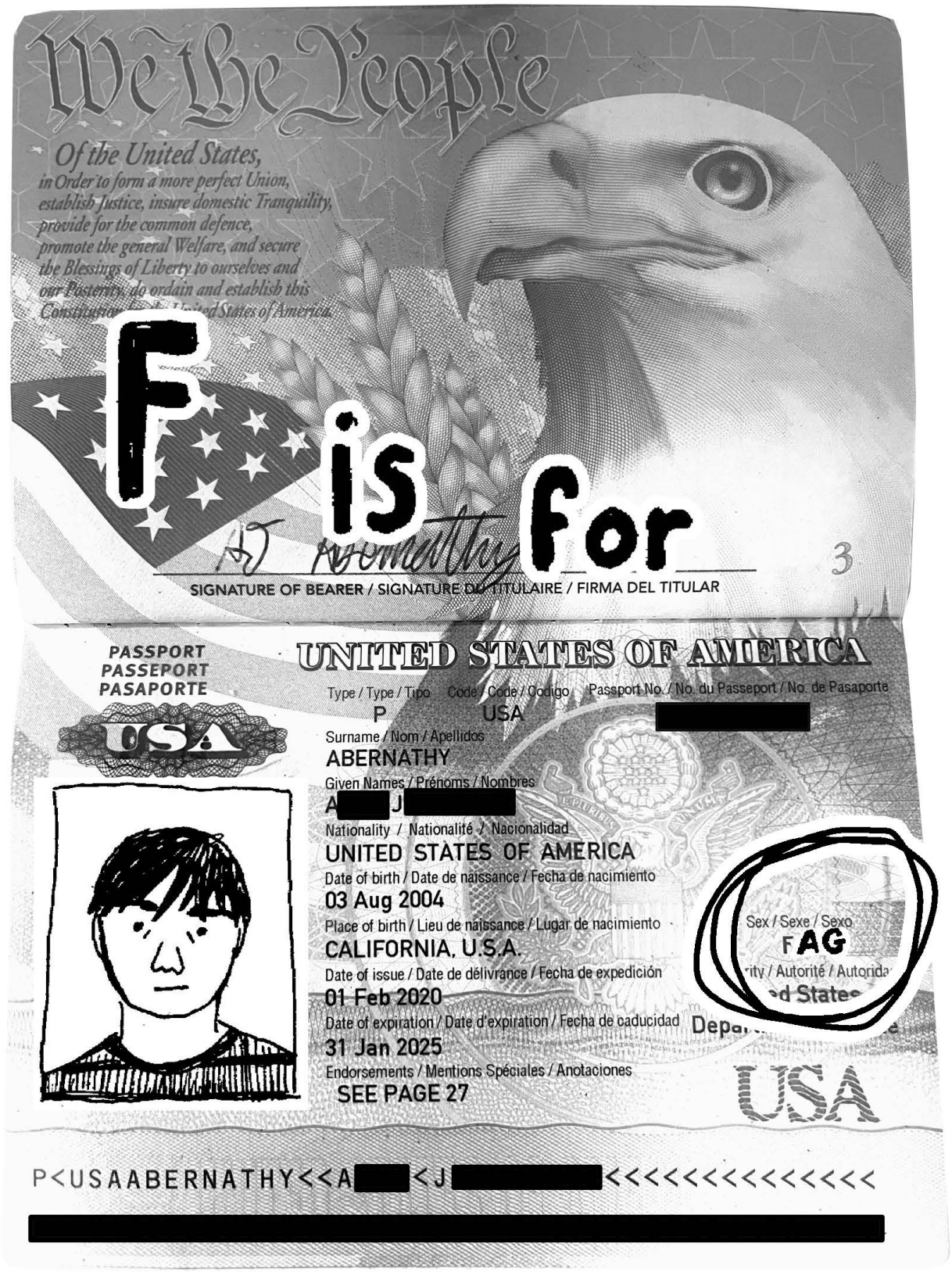
AJ Abernathy, Alan Tello, AmihanCh’íníbaa’, Andrew Paulmark, Bodhi, Caley Michelle, Chris, Claire, Cole, Comfortours, Crunchy Hands, Dorian Arellanes, ELFDRUGZ, Emi Sáez Araya, E.S.C, Evelyn Kronfeld, Forrest Rose, Jamie, Jason Nawrocki, Johnathan Romero, Jose Soria, Kai, Kas William Daniels., KAYLA, Kialani Barbara Elizabeth Hobbs, Litany of Takeover, Magnus Wurm, ManWo, Mataes Ledezma, Melissa Galán, Meltheclown_18, Mica Mayo, nightgalaxysky, Orion Sterling, Philo S. R., Pudín Nieves, Rana Punk, Rusty Norgord, Senya Palkovitz, Sonia Andrea Esteva , Valentina Klement, Kazani Kalani Finao, Jason Wyman, 5 Elements SF, Queerly Complex

Creative Commons Attribution-Non-Commercial-Noderivatives 4.0 Deed

2026

TABLE OF ARTISTS

8 AJ Abernathy
10 Alan Tello
12 AmihanCh'íníbaa'
14 Andrew Paulmark
16 Bodhi
18 Caley Michelle
20 Chris
22 Claire
24 Cole
26 Comfortours
28 Crunchy Hands
30 Dorian Arellanes
32 ELFDRUGZ
34 Emi Sáez Araya
36 E.S.C
38 Evelyn Kronfeld
40 Forrest Rose
42 Jamie
44 Jason Nawrocki
46 Johnathan Romero
48 Jose Soria
50 Kai
52 Kas William Daniels
54 KAYLA
56 Kialani Barbara Elizabeth Hobbs
58 Litany of Takeover
60 Magnus Wurm
62 ManWo
64 Mataes Ledezma
66 Melissa Galán
68 Meltheclown_18
70 Mica Mayo
72 nightgalaxysky
74 Orion Sterling
76 Philo S. R.
78 Pudín Nieves
80 Rana Punk
82 Rusty Norgord
84 Senya Palkovitz
86 Sonia Andrea Esteva
88 Valentina Klement


We the People
Of the United States,
in Order to form a more perfect Union,
establish Justice, insure domestic Tranquility,
provide for the common defence,
promote the general Welfare, and secure
the Blessings of Liberty to ourselves and
our Posterity, do ordain and establish this
F is For
AJ Abernathy
3
SIGNATURE OF BEARER / SIGNATURE DU TITULAIRE / FIRMA DEL TITULAR
PASSPORT
PASSEPORT
PASAPORTE
USA
UNITED STATES OF AMERICA
Type / Type / Tipo
P
Code / Code / Codigo
USA
Passport No. / No. du Passeport / No. de Pasaporte
Surname / Nom / Apellidos
ABERNATHY
Given Names / Prénoms / Nombres
Nationality / Nationalité / Nacionalidad
UNITED STATES OF AMERICA
Date of birth / Date de naissance / Fecha de nacimiento
03 Aug 2004
Place of birth / Lieu de naissance / Lugar de nacimiento
CALIFORNIA, U.S.A.
Date of issue / Date de délivrance / Fecha de expedición
01 Feb 2020
Date of expiration / Date d'expiration / Fecha de caducidad
31 Jan 2025
Endorsements / Mentions Spéciales / Anotaciones
SEE PAGE 27
Sex / Sexe / Sexo
F
AG
USA
P<USAABERNATHY<<A
<J
<<<<<<<<<<<<<<<

AJ Abernathy

AJ Abernathy

USA

AJ Abernathy is currently finishing a bachelor's in studio art at Bard College, class of 2026. They are from El Cerrito, California. They primarily focus on painting and illustration, sometimes incorporating their background as a tailor in a theatrical costume shop. Their work is the result of a belief that humans are all navigating constant change as we attempt to understand ourselves and the world around us. For them, art is both a part of that process and a way to share it.

This zine's creation was catalyzed by the second Trump election. It was my way to process the horror of that moment, while also reminding myself of the importance of staying true to who I am. It is a comic about transitioning and being seen as a man, while also trying to reject the type of masculinity that could make me safer, but would also go against my values and limit my self-expression. People who transition to live as queer, nonconforming men have an often-forgotten history, and I hope my comic can contribute to the creation and remembrance of that history.

This particular work lives firmly within the second chamber—cultures—with its subject matter of me trying to find myself and my place in the world as a bisexual and nonbinary trans man. The attempt to find my history that informed this work was one that required both seeking out my queer community's past, and finding a new perspective as an artist, because it was the first comic I ever finished and shared.

INSTAGRAM: **ajabbreviation**

Alan Tello

Alan Tello

USA

Alan Tello is an 18 year old photographer and painter based in San Francisco, California. He is a young queer and trans artist who hopes to one day become an astrophysicist, blending his love for science and space with his passion for art to create unique and complex images. Through his work, he expresses emotions and ideas that words sometimes can't capture. He is also a third-generation organizer who advocates for deeply affordable housing, a cause that is deeply personal to him after losing his childhood home at the age of nine. This experience continues to drive his commitment to showing up for and supporting his community.

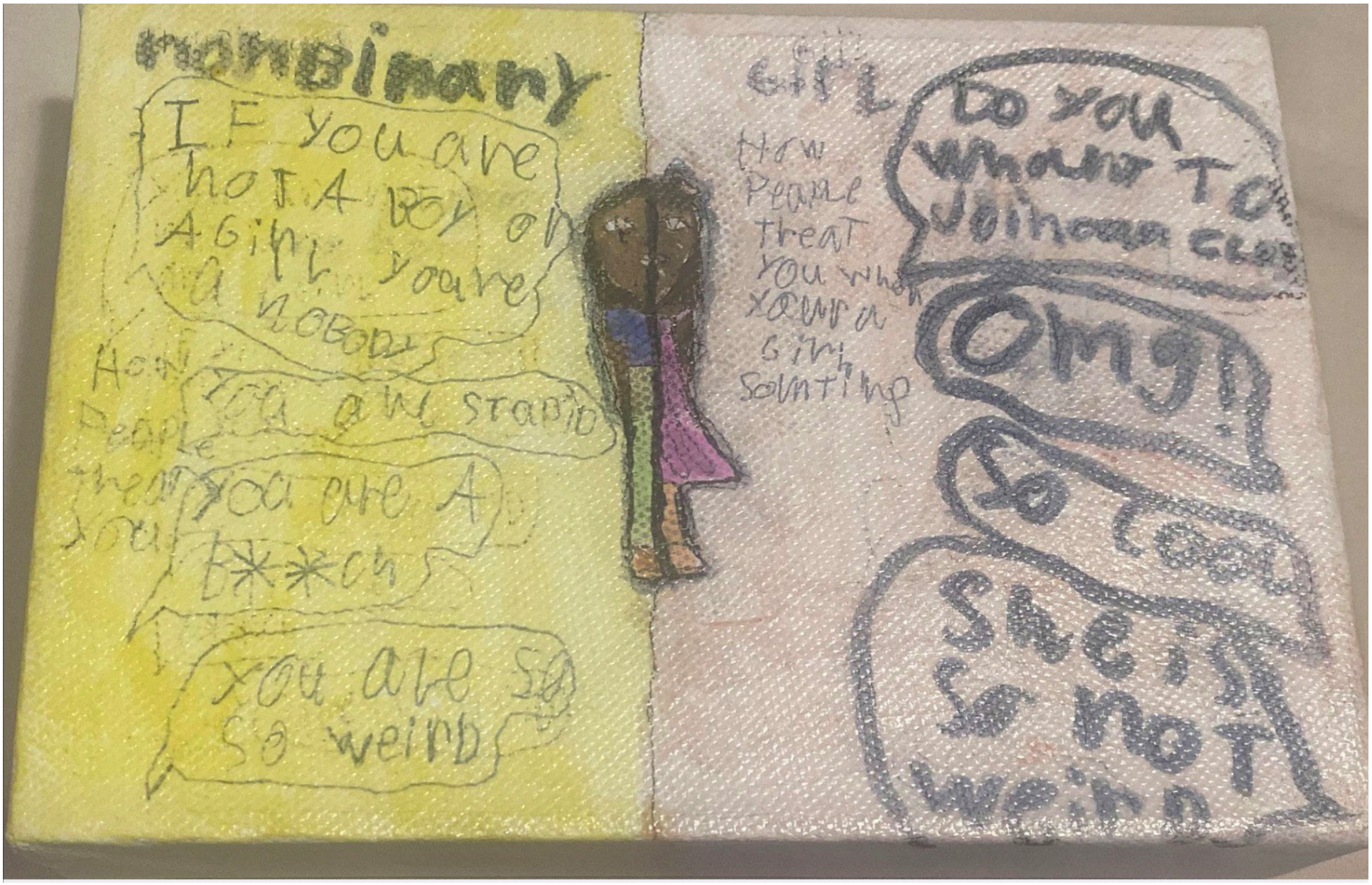
"No history, no self. Know history, know self." — José Rizal

As a third-generation organizer, I went to my first mobilization before I could walk. I grew up hearing stories of my grandfather pushing me in a stroller as he marched, reminding me that this work has always been a part of who I am. I was taught that our struggles are connected and that our strength comes from staying united, even when the world tries to divide us. At seven years old, I was diagnosed with generalized anxiety disorder, and space became something constant, something I could hold onto when everything felt overwhelming. There is something beautiful about the vastness of the universe, about the idea that there is so much beyond us, yet it connects us all. We are made of stardust, and in our own ways, we are all meant for something great.

I connect to all four chambers, but I find myself most drawn to solidarity and the cosmos.

As I make my transition from teen to young adult, from high school to college, and open this new chapter, I want to keep close what home really means. No matter where I go, I will always carry San Francisco, my home, close to my heart. Growing up queer and trans, I didn't always feel like I fit into the spaces around me, and there were moments where I felt lost in a city so full of people. But over time, I found my people, the ones who saw me fully and loved me as I am. In them, I found a sense of belonging that made this city feel like home more sincerely As I look out at the skyline from the water, I am reminded that I am shaped by this place and these people. Wherever I go next, I will carry them with me, always.

INSTAGRAM: **Kingof_saturn**


#nonBinary
IF you are not A BOY or A girl you are a NOBODY
How People treat you when you are a girl something
You are A B**ch
You are so weird
Do you want to join our club
OMG!
So cool she is not weird

AmihanCh'íníbaa'

AmihanCh'íníbaa'

USA

I am a creative, unique, kind Indigenous Two-Spirit kid Artist that is also a misfit (like in a nice way). I love Kuromi, my favorite color is rainbow. I love traditional songs, my favorite one is "Remember me" by Fawn wood. I love to dance in carnaval and I am a big foodie and a vegetarian. I'm a born & raised generational Frisco kid on stolen Yelamu Ohlone Lands. I fight for Justice and stand up for others and was a part of standing up for my teachers as being part of the student strike squad in the recent SF Teacher Strike. I get bullied about my gender, and race sometimes and when I grow up I want to be a scientist.

This piece is about how I feel about how I am treated in relation to my gender. The things people have said to me when they think I'm a girl or when they think I am non-binary and want to make fun of me. I just want people to accept me for me and not judge me for my gender.

Cosmos. I am creative, unique, different, and in a good way I'm a misfit. I'm not trying to be mr. Cool. I am the the one who stands up for someone even if ppl laugh or make fun of me or call me a weirdo.

Unrequited by Andrew Paulmark

You're here to
Take me on a ride
Colour in my sight
Takes up the corner of my mind
In the five things I do not find
My intricate design
I forgot my age
It's roulette
Clear my throat, a stage
I wish that we had never met
When plastic meets my grip, I feel the sweat
I scan my eyes around for threats
I breathe a sigh, well I'm all set
Until tomorrow, we reset
Intimacy, in my eyes, we met
But there's no reciprocation, now
The way it happened
You took off my robe
You took it off with just one pull
Your eyes, oh how they probe
You took my heart, yours is not full
Your eyes, it's unrequited

Now is it in the room with us?
The dignity, and self control, and trust
The years I toiled
Crumble down to dust
Spilled blood means spoiled
Tears and sweat a must
When water meets the oil
I've got a tattoo of a watch
The ink, it covers up a notch
A notch of here, and now, not why
A notch that you'll truly deny
A notch of flaming, burning dice
That speak of pulling out my strength
I envy anger as your vice
Thumb tightly gripped, I hide, I take these lengths
It's unrequited

These days I walk into the aisles
These days I look you in the eyes
These days it's you, and you, a trial
These days on stage, I improvise
My thumb on plastic

Andrew Paulmark

CANADA

I'm a transgender man from Ontario. I'm working on my masters in counselling psychology and I volunteer at a crisis line. I hope to eventually specialize in working with lgbt people, practicing affirming therapy. I write poetry to express my feelings surrounding the journey I've been on.

Unrequited is a poem that came after me after I heard the news of the anti trans Kansas laws that invalidated transgender people's identification. It follows the moment of a passing trans person facing the unrequited intimacy of having others see this vulnerable part of their identity upon presenting an identification card, while receiving nothing of that sort back. It also follows struggling to regulate one's emotions following confrontation, while knowing that anger in a transgender person is frequently pathologized.

This poem relates to solidarities the most. It's meant to bring light to how a simple moment in a trans young adult's life, such as buying a pack of beer suddenly becomes a political stage. I wrote this poem to process my own emotions, as despite living Ontario, fears of laws being passed to further marginalize transgender people is a real fear within myself and members of my community I know. I also wrote this poem to bring light to the real fears and vulnerable situations people in Kansas are facing right now.

INSTAGRAM: **Kingbroot**

Bodhi

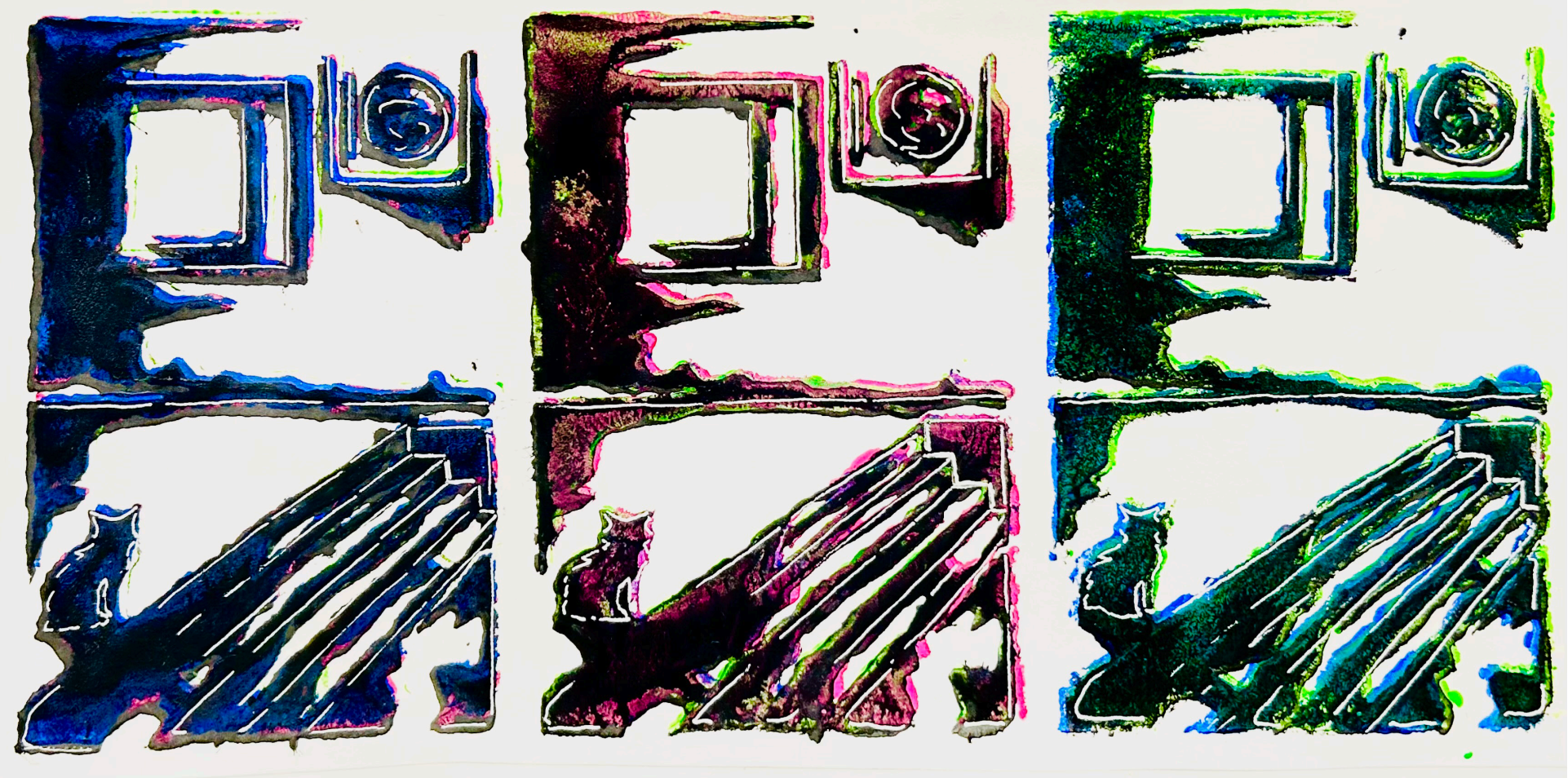
Bodhi

USA

I'm from Miami, FL and go to school in Brooklyn, NY, and strive to work in the art industry my entire life. I believe art is a foundation that rules all, every where you turn there is art and I wish to preserve every facet of art in my life to grow not only as an artist but as an individual. I am a mixed media artist, recently making many a zine, and performance mainly in drag. In drag I go by many different names the most recent being Low-bottom-E and I want to bring to light the joy that is being queer!

This sculpture was inspired by the horror film "I Saw the TV Glow" and is my interpretation of one of the final scenes, where the protagonist finally learns of their trans self and is able to see the static inside themselves all alluding to the idea that it is never too late to live your true identity.

I feel the most connected to Generations, I am the only queer person in my family and being from an immigrant household I've had to teach my family a lot about what changes have been made in the current world, and all for the better. I am as much a conduit for them as they are to me, although I am not in tune with my culture I strive to learn what I can and teach what I can to those who do not know.



Caley Michelle

Caley Michelle

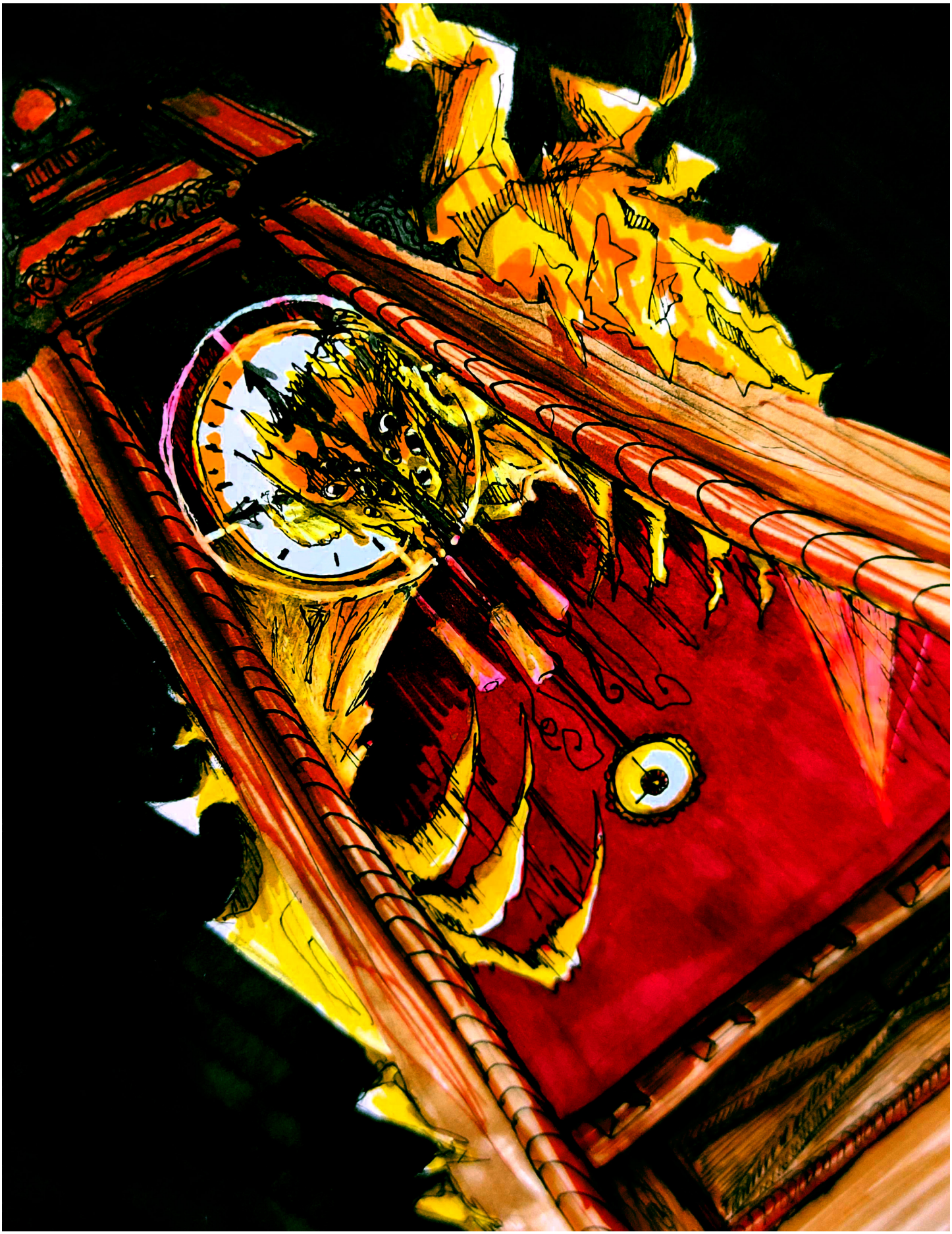
USA

My Name is Caley, I'm trans, I have Asperger's, and I'm a senior in high school. I go to this small art school in downtown St. Paul, and I've been creating art and sharing it for the last three years. I've had three public galleries for me and my peers through school, which has given me the opportunity to grow as an artist but also getting to experience others art and creativity. Outside of this I haven't really shared and been public with my work. So I'm excited to see what this brings! Other than that I create art to express my stress, and struggle.

My piece is untitled, It's an expression of the sense of loneliness, isolation, and self awareness. I first made a print by cutting a thin foam sheet and pasting it to a base. Then I printed it with acrylic, black ink, and with white gel added last. It's of a cat perched atop a stairwell.

For me I find Solidarities to be the most me, I highly value community, compassion, gratitude, and empathy. These things make me who I am.

INSTAGRAM: **caley_m_n**



Chris

Chris

USA

¿Un poco sobre mí? Soy malo con las palabras, por eso dibujo desde que tengo memoria y lápiz.

Me gusta crear cosas que hagan que mis amigos digan “no entiendo nada”

IV. Por la incertidumbre al futuro, para unos malo, para otros bueno. Pero un futuro al fin y al cabo.

The First Civilization

The end of civilization begins with the first human realizing what normal. they really are: a pebble by the creekside here in the woods behind their house.

How can that be? They cry from their human mouths as they hear the coal air a stone and rest in the soft mound belly down. Is this all I am? And their cries echo in the sterile beige canteen of their city-built, over-priced American suburb-style two-story with basement home, and the gurgle of the nearby water is all that has ever been familiar, rings against cold, hard body sounding like home.

And they tell their friends, who remember too: suddenly they're each the moss in their best friend's backyard, or the magnolia flower outside the café in old town. They're mushrooms in cities across the world they've never been to; they're the spider web in the treestump of a forest they'll never set foot in.

And they all laugh and cry at these magnificent little lives they've made themselves — at their foolishness for forgetting, ~~[illegible]~~ for worrying that they'd ever really run out of time.

And the excavators clearing the woods a the other side of town for new real estate sound, suddenly, more like drums — and the wars happening on the opposite, mirrored side of the planet seem a lot closer to the rivers being drained and the pipelines being laid and the quarries being dug.

And they wondered when the pebbles and the ferns and the mosses and the streams all began wanting to kill each other, when these wonderful vessels they fashioned for themselves to touch, to taste, to laugh, to feel, began to be used to destroy themselves, the Salishans, the sands, the mountainsides, the old trees, the wild things.

They wondered when they began to lose sight of themselves as they became skyscrapers, sitting-things, accessories, strange machines, miscellaneous wonders mostly for children and weird adults. When growing and yearning into became

Claire

Claire

USA

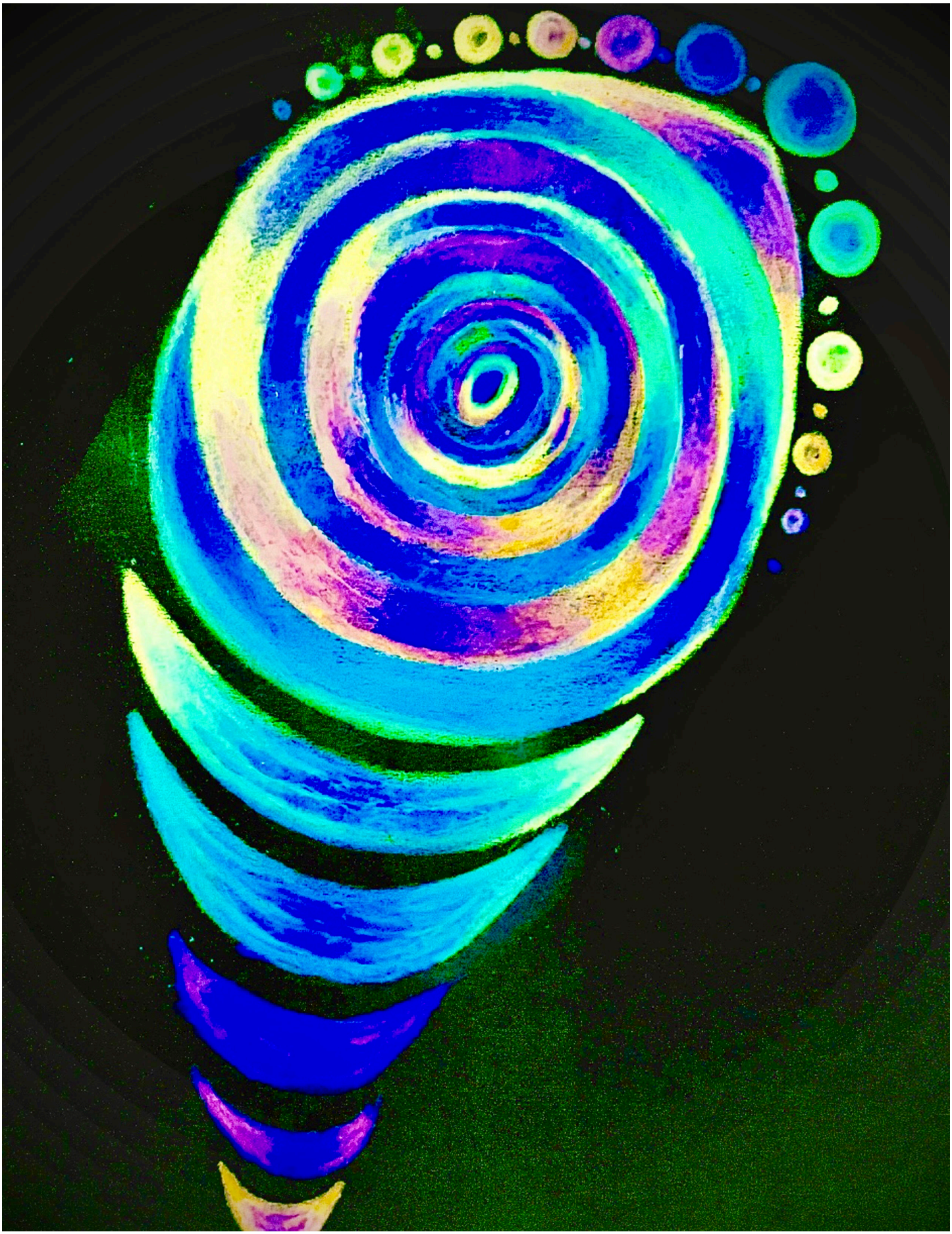
My name is Claire, and like you, reader, I am Unique together with my property. My 'property' is all in my experience that can be apprehended, and all my property is Unique, together with its property. All concepts used to describe the unique and its property fall short. Therefore, I, Claire am a writer, a woman, a cellist, a dreamer, a magical and Alexander Technique practitioner, and so on. However, the space that detail occupies can be filled in fractally, forever. Therefore, you now know less about me than when you started reading this. And you are the same.

The word 'civilization' is a very loaded term that has been used both to denigrate and uplift so many groups, colonized or not. This work is a piece of manic scrawl born from this seed of an idea: what if the source of each of our spirits were literally, precisely, any given creature which could be found outside (even a pebble)—and what if we could not truly live up to the idea of the word 'civilization' without realizing that?

The origins of that idea lay amongst a few distinct swathes. Foremost, practical experiments in magical consciousness; then, indigenous anarchist thought associated with Aragorn! and the Black Seed project, as well as anti-civ anarchist thought associated with Fredy Perlman; and the land in Virginia, and what it showed me three Fall seasons ago.

I feel most myself when embedded in the vast roots of generations before, behind, and besides me. In some respects, this is because I am all of those, and they all me; and such a nondual perception is humbled and grounded by the acknowledgement that the same perception is only happening again, and I am of a long line. To me, the cosmos, solidarities, and cultures are each all of and by generations. It all is the dancing chain of matter, psyche, and experience, continuing unbroken and unbothered, sitting in its infinity amongst the other infinites of the Mysteries. It is while sitting amidst that song that I feel most true.

WEBSITE: **https://open.substack.com/pub/harrowtare**
INSTAGRAM: **tareofthesun**



Cole

Cole

USA

I am an 18 year old trans artist enraptured by high saturation, spirals, and dramatic colors as bold as me! I want to inspire and nurture the best parts of every person I meet like so many queer and trans people have done for me.

I name this piece “Spiral to Life”. It is a representation of the most beautiful parts of my transition and coming out. Although I was worried about how my partner would react to my transition, and worried about my mental health, every step gets easier and everyday gets brighter with their support. Not only did I find myself but I found community and love in people i never would have expected.

Culture, Generations, and Solidarity is the most important thing to me. I am 3rd generation Mexican, extremely pale and completely white passing. I will never face discrimination in the same way the rest of my family does, and could live my entire life saying I am only white, which i have been encouraged by many to do. I recognize and use this privilege to be as vocal as possible. Vocal for the parts of my family that are silenced by fear and violence. I will never lie, hide, or water down what I am, even when i happen to be the palest Mexican you will ever see.

INSTAGRAM: **buttscarltonn**

I LOVE YOU

Comfortours

USA

I am a 22 year-old black femme from Chicago, living life as an an artist, substitute teacher, lover, and curious soul looking to answer the world ‘s questions through my work. I love to speak truths in my art by expressing myself fluidly and explicitly while highlighting themes that are taboo, controversial, or hard to talk about. Through my journey, the things I accomplish, and the people that influence me or that I can impact along the way, I hope to make a rounder, safer, and healthier world.

This collection is representative of the last six years of my life, spanning from my late teen years to early young adulthood (present day). It presents the excruciating journey of finding yourself in a world that was never built for you, and learning how to navigate it while you stumble and fall.

The chambers of the heart that speak to me the most in tandem right now are Generations (I) , Solidarities (III) and The Cosmos (IV). This is because I deeply feel that we are all the same creature, looking for love, acceptance, belonging, warmth, safety, food, shelter, and all the other jazz that keeps us alive. It is a struggle for far too many to have these basic things as our needs are pit against us by society and we are set up to compete against each other. But I feel that we are all fighting for the same thing at the end of the day, always. I believe these stories and uphill battles on the same land and under the same skies are what keep us connected from gender, race, culture, from human kind, to bug kind, to all other living beings on this planet. We are all in this together regardless of what we like to think or what stories we’ve been sold. Nobody and nothing is ever truly alone.

"Trans Life" (2023)
Crunchy Hands

Crunchy Hands

USA

I'm Ross, also known as Crunchy Hands !! I'm a transmasc Latino painter, printmaker, and multidisciplinary artist. My work revolves around topics and elaborations regarding transness, anatomy, introspection, and resistance through existence.

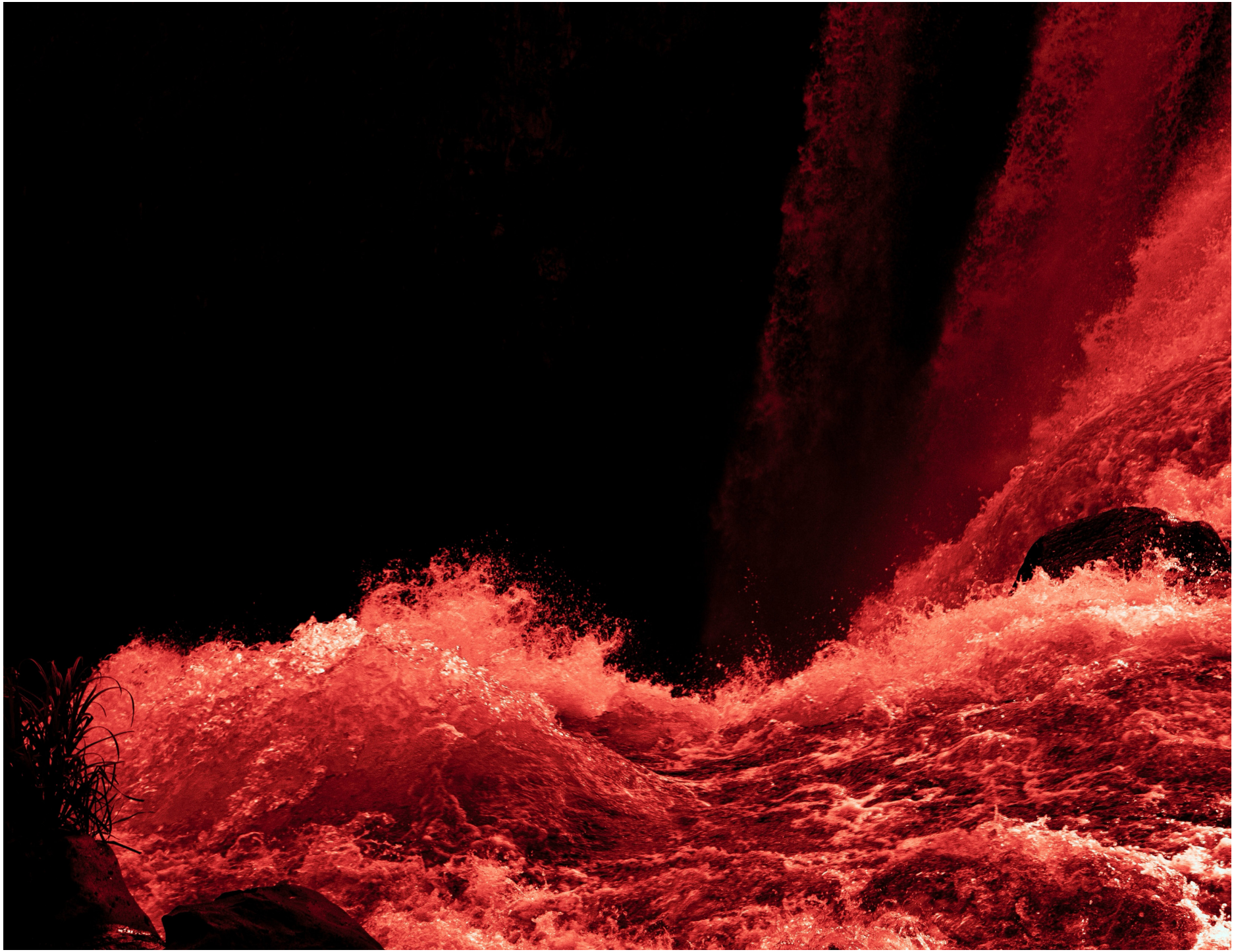
"Trans Life" (2023)

36in x 48in

Two stretched canvases (18x24 each), hinges, fabric, modeling paste, thread, acrylic paint, Polaroid images, googly eyes, and patience.

This piece is a call to action, to seek out and pursue the comfort and trust in oneself to become the person that calls to them. To make a home in the body; decorate, renovate, shift, change, etc. as the soul calls upon us to do.

Cosmos and cultures call most to my piece, connecting the need for expansive existence beyond binaries, planes of understanding, expectations, and building upon what our predecessors have laid out before us. To myself, being ever-changing, imaginative, introspective, and innovative are essential to life. Likewise, life would be without flavor or color if not for the mixed bag of cultures that make up who I am, what influences me, and where I feel most at home.



Dorian Arellanes

Dorian Arellanes

MEXICO

Dorian Arellanes nació el 20 de octubre de 2000 en el Estado de México, México. Su interés en el quehacer cinematográfico surgió tras descubrir las posibilidades del cine experimental. Licenciado en CINE por La Universidad de la Comunicación, Arellanes se especializa tanto en fotografía fija como en cinefotografía. Ha sido miembro del jurado Young Canvas 2020 en el Festival de Cine Contemporáneo Black Canvas, donde otorgó los premios de las competencias de Cortometraje Nacional y Cortometraje Internacional. Apasionado por la vanguardia, su propuesta estética le ha permitido ser ponente en espacios culturales como realizador de videoarte. Hoy en día cursa la Maestría en Cine Documental y se dedica a la fotografía documental y musical, así como a la preproducción de su Ópera Prima.

Esta fotografía es un fragmento de la serie fotográfica «Hay mucho rojo para ser azul», capturada en El Salto de Eyipantla, Veracruz. La serie se inspira en explorar la realidad mediante la apropiación de lo impredecible. La visión del artista se basa en no limitar la fotografía a una forma de representación, sino pensarla como una intervención directa en la realidad que sea capaz de transformarla con la práctica misma.

El artista consideró apropiada la cámara Los Cosmos para exhibir la obra, ya que pedir más de lo que se puede imaginar es vital para la liberación de las personas queer.

ELFDRUGZ

ELFDRUGZ

USA

ELFDRUGZ, known to friends and family as RYAN V., takes up space as a performance, installation, and soundscape artist currently based in Richmond, Virginia. The practice I have developed is centered around questions. I want to poke and prod everything until I feel satisfied by the answer it gives. ELFDRUGZ, in character, spirit, and ongoing project, operates as a toddler pulling on your pant leg still asking “Why?” after five exasperated answers. As a recreation of moral code development, asking yourself what it is you stand for. As a physical stand-in for consciousness, the devil and angel on your shoulders, who might just be two Normal People. I seek to push people toward the lines of questioning influencing the work, asking themselves that very simple question of “Why?”-- Why do we think and act and feel and speak and move the way we do? Why do we do what we are told? Why were we taught the things we were? Why? WHY???? Why?!

VIDEO -- 11:25, abridged version 2:53 {SAME WORK, EITHER CAN BE REQUESTED}

a meditation on the constant flux of the body, mirrors, clowns, perception, and david lynch. for now we see in a mirror dimly, but then face to face. now I know in part; then i shall know fully, even as i have been fully known. mirror to mirror, face to face-- identity comes in many forms but the one we intimately experience between ourselves and our reflection speaks to me the most. what can be done when we hate what we see on the other side? what does it say about those who perceive us in the face to face way? is it all just holding a mirror up to others mirrors? who are we without the version of ourselves that exists in reflection and refraction? Will we ever truly know? Or be known?

For me, solidarities have always held a precedence and therefore, this concept speaks to me most deeply. I forge community through forms of solidarity, as most of us likely do. Within queer spaces, solidarity between groups has been vital in any and all forms of resistance, protest, and love. Historically speaking, without solidarity between facets of the queer community and its straight counterparts, we could not be where we are today-- this builds a backbone of connection and understanding that makes liberation possible. Community seeking is a part of human nature, something that drives us to connect despite our own fears and insecurities around who we are as people on our own. It gives us the reassurance that we can and will exist, no matter what.

WEBSITE: **https://readymag.website/u1273395679/6097014/**
INSTAGRAM: **elfdrugz**

Emi Sáez Araya

Emi Sáez Araya

CHILE

Soy un artista queer y latine.

Como persona no binaria y autista me he acostumbrado a habitar un cuerpo y una mente que no encaja en los moldes sociales. El duelo de la aceptación me mostró que mi identidad no es un error sino una posibilidad radical y poética de existencia. Mi práctica artística nace desde ese lugar de disidencia, búsqueda identitaria corporal, del deseo, de la incomodidad, y la necesidad de hacer visible lo que muchas veces es silenciado, ahogado o patologizado.

Mi obra surge de forma instintiva como respuesta a la herida personal que es la piel, mezclado con la divinidad que yace en la cuerpa trans. Me interesa hablar desde los márgenes, donde lo ambiguo, lo visceral, lo

divino y lo queer puedan convivir. Un cuerpo híbrido, sagrado, una imagen de resistencia. A través del grabado y el dibujo, propongo un lenguaje gráfico que permite trabajar la fragilidad, potencia y lo inconsciente de

una sola vez.

E.S.C

E.S.C

ARGENTINA

Soy un artista agenero de Argentina. El expresarme siempre fue lo mas importante de mi vida, ya sea a través de mi ropa, mis accesorios, mi cuarto, mi todo, el personalizar mis cosas me hacía sentir que dejaba una huella, algo que mostrara que ocupaba un lugar en el mundo y que tenía algo que me hacía yo. El arte siempre estuvo ahí para mí y espero que mi arte esté para alguien más.

Mis pinturas suelen estar relacionadas con mis sentimientos, con cosas que necesito pintar en ese momento ya que necesito procesar lo que estoy sintiendo y el verlo materializado me hace sentir válido. Suelo tocar la temática de el género bastante, pero de una manera casi íntima, escondido, quiero que lo entienda quien me entiende a mi y a la gente como yo. Un chiste interno que no da risa y un abrazo que no sabes por qué fue. Todo lo que hago está a libre interpretación y me encantaría que provoque una emoción, sea cual sea, en cualquier persona que lo mire.

Los Cosmos, la idea de un futuro en el que todos estemos conectados mediante el entendimiento mutuo se me hace, honestamente, muy extraña, pero muy posible.

Creo que la base del entendimiento es la comunicación, y que mejor manera de comunicarse que mediante el arte? Anhelo un futuro en el que todos podamos ser fieles a nosotros mismos, compartiendo experiencias y felicidades juntos.

INSTAGRAM: o0o0o0o0o00oo0o0o0

The blouse I am wearing is unwashed, grabbed quickly from the floor of my childhood bedroom. My hair is long and unconditioned. I am handcuffed in a chair, surrounded by hospital beds. People are sleeping. Am I being too loud? Four cops watch me. My hair is getting in my face. I complain. A nice cop tucks back my hair so that it falls behind my ears. He is handsome.

I tell the cops my fears. I think I killed someone by accident. A nurse comes around to ask what name I was given at birth. They are looking into my medical history. Everyone knows that I am a transgender woman and that I am afraid. I make the cops cry. I tell them that I want to be free. I want to stay free.

I lie down. It is my time to sleep. I am stripped. I tell the nurses I ran out of estrogen pills. A nurse compliments my breasts. I am not being detransitioned. I look good.

Sleep.

I wake up in the loud part of Cypress. A young schizophrenic girl tells me to stop touching people. She says she will kill me tonight. I make a fuss. Why is there a kid in the adult psych ward? She's eighteen, says a handler. She is saying weird things to me. I have not touched anyone. She says she will kill me tonight. She apologizes, explaining her paranoid condition. I tell her not to bother me anymore. A millennial stalker tries to broker a peace, a friendship between me and the schizophrenic. We are both queer. Instead, I offer that the girl should leave me alone. She agrees. The stalker starts to cry.

I flinch and jump at loud noises. Boys and girls are running around. I get switched over to the quiet part of Cypress. Here, a young incel uses a handler's phone to show me folk music. We dance. He likes to hug me.

The stalker converts a young athlete to Islam. He is giddy.

We are all in music therapy. The young athlete raps about Cypress. We have djembes and kalimbas. I tell the special microphone that makes my voice echo that we are the new science. The stalker wants us all to exchange contact info. She wants to start a band. I refuse.

It is my last night here. A handler keeps opening the door to my room while I am trying to sleep. I complain. They say that they have always checked on me, and that nothing has changed. I fall asleep.

My mom takes me home. Baltimore is the greatest city in the world. It is snowing. I put on a big coat. I am warm. The air is cold, still. But I never killed anyone. Nobody has killed me. If they did, I returned. I am warm.

Evelyn Kronfeld

USA

Evelyn Kronfeld is a writer based in Baltimore, Maryland. Her interests include electronic music, socialist feminism, and transfemininity. She currently organizes with Towson University's chapter of Jewish Voice for Peace. Kronfeld is completing a bachelor's in Film and Media Studies at Towson. She is thankful for the support of her family and friends.

"Cypress" deals with my experience at a Maryland psych ward. I was withdrawing from various medications; at the same time, Trump had just been inaugurated for his second term. I became paranoid. Cypress is where I returned to a certain calm. I was put back on the hormones that I had run out of, and I was put on an antipsychotic for the first time in my life. I had a good experience at the psych ward. It was weird, but it saved me. I met some very human people going through very human things.

I have been shaped by various cultures, and have had to navigate the neuroses and anxieties of various cultures. As someone who has been involved in socialist political organizing, I have been a part of the strategic and ideological conflicts that can emerge in turbulent conditions. As a trans woman, I have spoken in defense of house music and related transfeminine cultural production; as well as transfeminism, which has been misunderstood and maligned. I have dealt with the undervaluing and marginalization of literary traditions that I am honored to engage with. Overall, I feel the need to defend cultures of critical thought at a time when academic and cultural institutions are under federal attack.

INSTAGRAM: evkronf

Forrest Rose

Forrest Rose

USA

Forrest Rose is a 22 year old traditional mixed media artist who specializes in realistic portraits that incorporate surreal elements and vivid colors. As an emerging creative, Forrest dedicates himself to capturing emotion, style, and culture through his artwork, with the long-term career goal of becoming an art therapist who can spread healing through fostering creativity.

I created the original design for this artwork while I was in the hospital with no access to visual references or the outside world. With nothing to guide me but my own imagination, I chose striking colors and unique patterns as a way of expressing not only the emotions I felt in the moment but also the hope I had for a brighter future. This artwork is a recreation of that first piece, done three years later, and brought to life in a time where I have finally attained the contentment and stability I dreamed about when I was younger. I have grown immensely in my artistic ability, but also shown tremendous progress in my mental well-being, and I believe this healing is reflected in my illustration of Cosmic.

I chose my piece Cosmic for this exhibition because (IV) The Cosmos was the chamber that resonated the strongest with me. I am someone who has a deep faith in the potential for a future filled with empathy, connection, and compassion that expands beyond what we currently experience. There is a new world of possibility for us to live into, but it is a future that we must create, if we want it to become our reality.

WEBSITE: **Mysticwysteria.carrd.co**
INSTAGRAM: **MysticWysteria**

Jamie

Jamie

USA

I'm a queer artist living in SF who loves music, video games, and art!

I'm writing a coming-of-age comic called First Vision that features the characters here, but it's still in its early stages. The comic centers around two siblings navigating their identities while still trying to fit into their religion. Alexander (Sandy) meets Jamie in their sophomore year of high school, before he realizes he's gay. Throughout the year they grow closer and despite his upbringing, Sandy allows himself to fall in love. This piece is depicting their junior prom, with Sandy on the left and Jamie on the right.

Of all the chambers of the heart, I resonate most with the cosmos. With my art, I'm always aiming to promote understanding and acceptance of queer identities. Throughout my life, it's been beautiful to see how much more accepting the world has become, but I know we still have a long way to go, especially in this current administration. Artist exhibitions like this one give me a lot of hope for our future, knowing that we always have existed and will continue to do so.

Jason Nawrocki

Jason Nawrocki

USA

I am a queer and trans Minnesota-based artist. In my work, I use nonhuman characters to explore my relationship with my own body, as well as ideas and social dynamics.

This piece is a self portrait I made in University. I decided to focus on the way i viewed my own body and the way it was changing due to testosterone, rather than my body's actual appearance (something that gender dysphoria had disconnected me from).

I prioritized features like body fat, hair, stretch marks, and tattoos (things that had come as a result of HRT or my own body modification), rather than features like my face or hands. This reflected my perception of my own body and what i was beginning to love about it when going on HRT.

I feel most ''me" in Cultures. Queer culture has helped me accept and love my trans body, and clear a path that I hadn't thought possible before then.

It's extremely important to share, learn about, and love queer culture.

WEBSITE: **www.jwrocki.com**
INSTAGRAM: **Jwrocki**

Jeune and patient zero.

Jeune and her **patient** sit next to each other at appointments, at restaurants, courtside at volleyball games, but never close enough to touch. On the train and at the station bench, little booths. They love each other deeply, but even the slightest brush against the other shocks. A **knock** against one knee, a collision of shoulders, the phantom of hands holding through **possessions.**
They know if it happens they'll **merge,** and there'll be no way to **stop** it. Sink into each other's skin and bone, and their limbs will transfuse, like flame melts **flesh.**

One will suddenly have memories of growing up as the **other,** a strange bruise here and there, a knowledge that's beyond **threshold.** Neither of them are ready enough to go through with **it,** to give up their **autonomy** of life, dedicate themselves to **maintaining** the amalgam, beautiful creature that will become of **them.**

Yet they've **changed,**
Become so translucent and yielding
You can **see** right through
And the skin peels **by itself**

Johnathan Romero

Johnathan Romero

USA

I'm a 20 year old artist based in Maryland. In whichever medium I work with, whether it be sculpture, jewelry, drawing, or collage, I'm intent on occupying an intense, internal emotion as it's tied to external connotation. I want the viewer to become part of the artwork in which that, by nature of their viewing, they can ascribe whichever meaning they wish to it, based off their own lived experiences and knowledge of the arts, not unlike a Rorschach test.

Though not explicitly about love, my poem discusses a young couple in the surreal way of comparing them to twin lab rats overcome with a horrible disease that will cause them to forcibly fuse if they ever touch as a metaphor for human relationships and the fear of pushing boundaries in interpersonal relationships, a calm yet dread-inducing snapshot of a young couples domestic life and uncertain future, their contentedness despite treading in the margin.

Solidarities resonates the most with me personally since concepts like that of the found family are so important and unique to us as queer people. Our solidarity is what saves us, heals us, and brings us forward, and no queer person can truly thrive without their home being a support system in the community, I believe.

WEBSITE: **rrrrrrrrrschch.neocities.org**
INSTAGRAM: **rrrrrrrrrschch**

Jose Soria

Jose Soria

USA

Jose Soria is a multidisciplinary artist whose work examines the intersections of religion, sexuality, and cultural identity through memory-based and material driven practices. Rooted in his upbringing in California's Central Valley, Soria's work engages multiple forms of displacement, including physical, cultural, emotional, and spiritual, using them as frameworks to explore resilience, intimacy, and belonging. Drawing from a background shaped by Catholicism, familial gardens, and growing up closeted within a traditional Hispanic household, Soria incorporates religious iconography, domestic materials, and figurative imagery across painting, assemblage, and woodworking. Through an embrace of vulnerability as a critical and generative force, his work explores inherited belief systems, generational trauma, and constructs the body as a site of connection, grief, love, and transformation.

My artwork, "La casa que me creó" is tied to my childhood experiences in the Central Valley. While I navigated the anxieties and fears of coming out of the closet, I've found myself looking back to these memories as roots of my identity. This piece was made for my papi, Jose Rivas Soria. He's been a source of inspiration for my art since he passed in 2020. The work is inspired by my grandparents home that I spent much of my childhood in and reflects on all the love it and their garden provided me as a child. The pomegranates and nopales are two plants that I most attribute to their backyard and my understanding of self. They reflect on both the emotional vulnerability and resistance I carry with me everyday.

I feel most connected to the Cultures and Generations chambers of the heart. As a bisexual artist, my life is made up of complex and often contradictory layers. Having spent much of my life in the closet, there was persistent guilt and paranoia that followed me through my childhood and adolescence. Because of this, my work is informed by the complex relationships that exist between religious, sexual, and cultural identity. Growing up in a traditional Hispanic household, I explore the intimate and sometimes strenuous memories that have defined me. When I did eventually come out, I found the opportunity to heal in looking towards an upbringing that I believed brought only stress and anxiety. I see my grandparents home and garden as a place of growth, and with the passing of my grandfather, I think about the love cultivated through cutting fruit and the connections my body has found within the earth's tender soil.

WEBSITE: **www.josesoriaart.com**
INSTAGRAM: **saint.soria**

To Be Like Icarus

I've always been fascinated by
Icarus' story.
Trapped,
And when he finally has a
chance at freedom...
It's beautiful.
He's overcome with joy.
He flies higher and higher,
Wanting to meet the sun in its
warmth.
Wanting to graze his fingers
against Helios' golden chariot.
And he did.
And then he felt Oceanus' cold
embrace.

I want to be free like him.
I want to fly,
To feel the joy of soaring
through the sky —
Unchained by everything.
To simply feel,
And to live to the fullest.
To meet the sun in its warmth,
And feel truly free.

~~~

Icarus' Story

Icarus' story has always been
one that I've loved.
We're told the moral is
"Hubris is the downfall of man,"
But I think there's more to it.
There's the joy he felt when he
was free.
There's the fact that he was
finally able to spread his wings
and soar.
He finally escaped from the life
he was trapped within.

So, I think his story serves to
tell us something else.
I think Icarus serves to tell us
that we will eventually be free,
And we will eventually be
happy.
We may have to work to get
there,
But we ***will*** get there.
And it will be beautiful.

Icarus' story is one of freedom,
And one of breaking away from
the past.
A past that we never even got a
say in.
"Hubris is the downfall of man,"
But it isn't our own hubris that
dooms us.
It is others,
Who push their consequences
onto us,
Whether they mean to or not.

There is no hubris in wanting to
live.
There is no hubris in wanting to
spread your wings.
There is no hubris in wanting to
be free.
There is only hope.
There is only happiness.
There is only peace.

~~~

Icarus, The Sun, and The Ocean

Icarus loved to fly.
He loved the feeling of wind
rushing around him.
He loved the weightless feeling
of soaring through the air.
He loved the way the Sun's light
kissed his skin.
He loved the Sun,
For it provided the world with
love.
He wanted to meet the Sun,
And return the love it provided
to the world.
But his wings couldn't stand up
to the heat of the Sun's light.
Icarus fell from the Sun,
Wax running down his skin,
Hot and cold at the same time.

Icarus fell to the Ocean,
And met it there,
Cold yet inviting.
He loved the Ocean too,
For it also provided the world
with love.
The wax was solid now,
His feathers were yet gone,
But he felt weightless again.
The Ocean embraced him,
And Icarus was at peace.

He loved the Sun,
For its radiant light,
And the life it gives to
everything.
He loved the Ocean,
For its cold depth,
And the life it gives to
everything.

He loved them both.
He could never hate the world,
No matter what it took from
him.
For the world was beautiful,
And the world was giving.
He loved them both,
And they loved it all.

Kai R.

Kai R.

USA

I am Kai, known to some of my friends as Moon or Eden, a transmasculine, non-binary, and queer man, 18 years old and in my Senior year of High School. I have been shaped by my experiences as a queer, trans, and neurodivergent individual in the past six years since I discovered this community. I believe strongly that everyone deserves a place where they are accepted, safe, and happy — no matter how they identify or what they look like. Identity should not be basis for hate and persecution, but rather a reason for celebration and expression. I have a deep love for mythology, legends, and folklore. Much of my writing takes inspiration from Greek Mythology, classic literature, and my life experiences.

My submission is a collection of 3 free verse poems of various length that I have written about one of my favorite Greek Tragedies, Icarus. It includes my interpretation of his story, my own retelling, and a deep connection to my identity and experiences as a person. I have enjoyed Icarus' story since I heard it for the first time, and my interpretation has changed and grown as I have done the same as a person.

Solidarities and The Cosmos both feel very important to me as a person. I will forever believe in standing together as a community, fighting for ourselves and each other, and caring for everyone around us. I frequently dream of futures where we as people are not persecuted for existing authentically, and where everyone is given the opportunity to live happily and make their hopes and dreams a reality. In the world we currently live in, I firmly believe that community and hope are necessary for our future.

INSTAGRAM: **kaister666**

Kas William Daniels

Kas William Daniels

USA

Kas William Daniels is a trans and disabled multi-media artist and photographer based in Virginia. He tells stories about identity and belonging through landscapes, often a combination of urban, rural, and wild spaces. His favorite mediums include photography, watercolor, and oil paints.

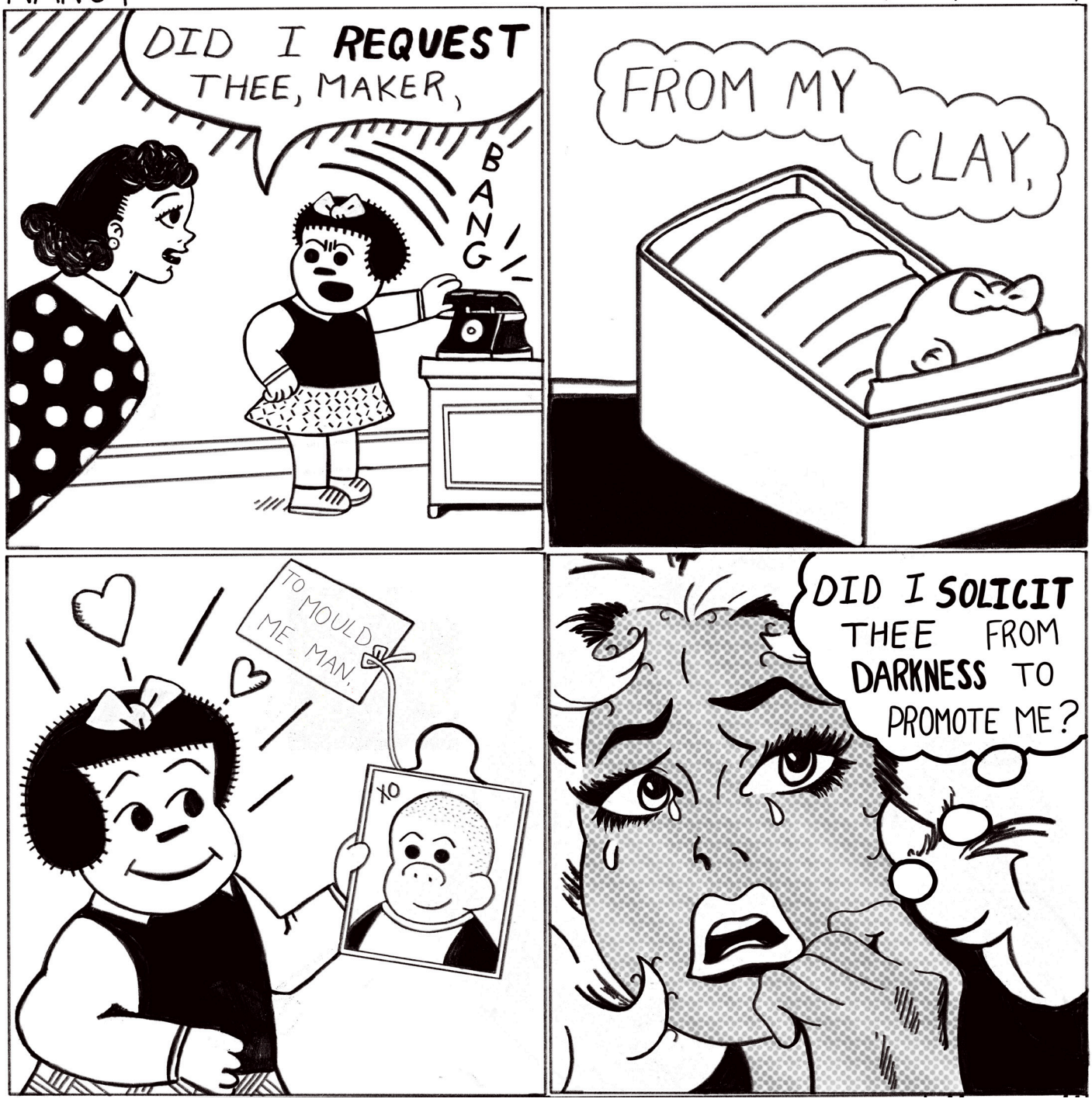
This photograph, captured on a Canon EOS R50, shows an out of use hydro plant in Richmond, Virginia's Belle Isle covered in graffiti. In the middle of the frame, a young trans man climbs up the hydro plant wearing a white t-shirt and white gloves. This photograph shows a structure that has outgrown its original design and become a vessel for art.

I feel most like The Cosmos, where queer and trans folks are not only dreaming of a different future but demanding of it. I envision a future where queer communities are not only affirmed, but celebrated. Like the hydro plant, we have become art in ourselves. I hope that my work represents this celebration of self-creation as a vital element of securing a better future for queer youth.

INSTAGRAM: **kas.william.daniels**

NANCY

By Kayla Ferry



KAYLA

KAYLA

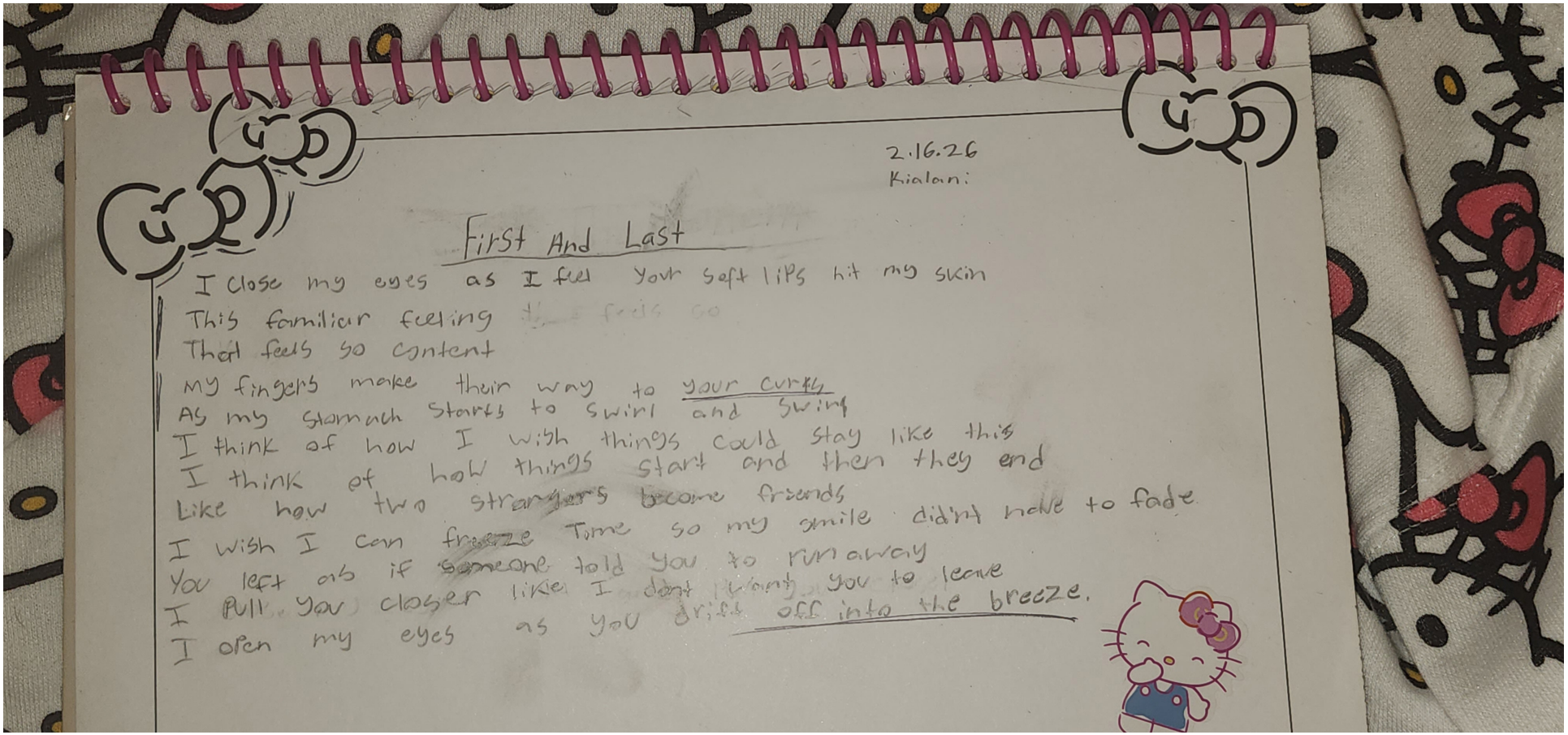
USA

KAYLA is a 21-year-old self-taught Latina artist who enjoys exploring the unconventional and using art as a way to start conversations. Her influences often pull from vintage visuals, western motifs, and alternative style, tying nostalgia with rebellion. Alongside her art, she's currently finishing her bachelor's degree in criminal justice and biology.

This submission uses Ernie Bushmiller's Nancy characters to illustrate a quote from John Milton's Paradise Lost. The quote represents a question of existential crisis regarding the lack of choice in existence. Some humor emerges from seeing a young character grapple with ideas that feel far beyond childhood. The transition to the dramatic final panel leans into the strange reality when curiosity turns into something more profound.

I feel most me within (IV) The Cosmos of the heart. I think there's an interconnectedness between each individual and the universe. I feel very strongly that what you put out into the world is what you receive. Put your best foot forward, and the universe will reward you tenfold.

INSTAGRAM: **k4y.4_**



2.16.26
Kialani

First And Last

I close my eyes as I feel your soft lips hit my skin
This familiar feeling
That feels so content
My fingers make their way to your curves
As my stomach starts to swirl and swing
I think of how I wish things could stay like this
I think of how things start and then they end
Like how two strangers become friends
I wish I can freeze Time so my smile didn't have to fade
You left as if someone told you to run away
I pull you closer like I don't want you to leave
I open my eyes as you drift off into the breeze.

Kialani Barbara Elizabeth Hobbs

USA

I moved a lot Bay Area/to the south
I love cats
I love to write poetry
I love to travel
I am into art and I draw for a hobby
I love to watch movies and rate them
I am adventures
Music is my favorite thing in the world
I'm a foodie
I love Hello Kitty
I am Mission Kid raised in the Mission and live in the Mission
I love Boba with a passion
I can be a very quiet person at first until u get to know me
I enjoy movies and watching shows

this poem simply showcases a memory of warm and heartfelt connection of young love and shows how easily things fade away. How the start of something can be so different then the ending of it. And how u see things in the long run from past memories.

my art piece falls into the cosmos because it highlights curiosity and self affirming and my. living experiences in the moment. My art piece voices that young people can experience love, nothing is straight nor linear love is full of curiosity.

INSTAGRAM: **laniii_415**

Litany of Takeover

Litany of Takeover

USA

Hi! I don't know if this is going to be 150 words, but I'm Rune! aka Litany of Takeover, and I make deathrock and darkwave music. If you don't what deathrock OR darkwave is, I'll be happy to tell you! Deathrock and darkwave is pretty much Gothic rock and Gothic EDM. I'm a huge fan of bands like Alien Sex Fiend, Bauhaus, She Wants Revenge, and a fan of artists like Dancing Plague, Boy Harsher, and Haunt Me. I like dark themes a lot. Especially in songs as metaphors for stuff. A lot of the times, I use cannibalism as a metaphor for love, lust, and devotion, same way goth artists use vampires as that.

First Contact and Body Snatcher are two of my most favorite songs because as campy as they are, they can also symbolize drug use, which I did on purpose. Possession as a metaphor for drug use is something that I personally haven't seen. I wasn't really a different person on cocaine, but I did feel different and it always left me drained after a high, kinda like how demonic possessions in movies leave the person tired. But it is mainly supposed to be campy. I like the sounds of artists like Alien Sex Fiend and I wanted to capture that and make it my own.

I think The Cosmos!

INSTAGRAM: **litany.of.takeover**

Magnus Wurm

Magnus Wurm

USA

I'm an artist of many different mediums. I'm currently designing my own clothes, but in recent years, I've explored everything from leather working, jewelry making, wood, metal, ceramics, painting, sketching, and many more. I love to create things and make people happy. I'm getting ready to move out and halfway across the world, and I may not know what the end goal is, but I'm working to expand my horizons and find jobs that let me do what I love and make a living off it.

This project didn't have much sentimental meaning behind it, but it's the one I had the most fun and freedom with. Putting things where it felt right made it interesting. I really like graffiti, and I incorporated that idea with making art out of trash. This project really made me think outside the box and made me more creative. I think it's important to keep creating and try to be happy with throwing things together and making it work. It was super fun to not have any idea what to do at the start, and then end up with a piece of organized chaos that I love.

I feel that I fit into the Cosmos the most. I'm always striving for good change, and I want to make a difference and put myself out there. I'm trying to make the world a better place by changing things I can control. I hope that someday the world can grow on a foundation of peace, helping each other out, and spreading happiness, as cheesy as it sounds. I find that even complimenting someone or taking a second to disconnect and breathe the outside air can really make a difference in my day. I hope that in my lifetime I see more people able to live their lives happily and healthily, and do what they love. Everyone deserves that.

INSTAGRAM: **magnushroom**

ManWo

ManWo

CARRIBEAN

Born in South America and raised around different countries, I am a naïve and self taught artist from the Caribbean. I identify as genderqueer and I am afab. I started doing art as way to create my own queer safe space in a country where there was none I could depend on. My artwork is based around the horrors of growing up and living in a body that does not correlate to the way I feel inside and the struggles the culture I live in put me through for being the way I am and the feelings of alienation and solitude all of this experience can bring.

In this piece I portrayed the feelings of being alienated from my own body and my identity and feeling detached from myself and my sorroundings at the same time. The medium is mixed media, made in heavyweight paper, with the materials being colored fine liner and gel pen.

I feel most identified by the chamber number II: Cultures, since my art trajectory is heavily intertwined with themes about identity and all that it implies (gender, race, religion, etc) and how it's all rooted in my culture.

Nacido en Sudamérica y criado alrededor de distintos países, soy un artista autodidacta del Caribe. Me identifico como género queer y soy afab. Comenzé a hacer arte como una forma de crear mi propio espacio seguro queer en un país donde no había ninguno del cual pudiera depender. Mi obra se basa en los horrores de crecer y vivir en un cuerpo que no se correlaciona a la forma en que me siento por dentro, las dificultades que la cultura en la que vivo me impone por ser como soy y los sentimientos de soledad y alienación que toda esta experiencia puede generar.

En esta pieza, representé la sensación de estar alienado de mi propio cuerpo e identidad y la sensación de desconexión hacia mí mismo y mis alrededores al mismo tiempo. La técnica es media mixta, realizada en papel grueso, con los materiales siendo rotuladores de punta fina de color y bolígrafo en gel.

Me siento más identificado con la cámara número II: Culturas, ya que mi trayectoria artística está profundamente entrelazada con temas sobre la identidad y todo lo que implica (género, raza, religión, etc.) y como todo ello está arraigado en mi cultura.

INSTAGRAM: **manonwosman.manwo**

Mataes Ledezma

Mataes Ledezma

USA

I am a Mexican American transgender artist and social work student based in Southern California. My creative practice sits at the intersection of identity and care for the self and for community. I often work with pen and ink cross-hatching. For me, figure studies are a way of appreciating art and the histories carried within them.

Alongside my art, I am pursuing a Master of Social Work, where I focus on supporting queer and trans communities. Art and social work feel connected to the same question: how do we witness each other fully?

My creative work often returns to themes of embodying masculinity. I'm interested in how classical forms and traditions can be revisited through contemporary queer and trans perspectives, creating dialogue between the past and the people we are becoming.

This piece is a pen-and-ink study of Michelangelo's David rendered in cross-hatching. The study honors light and shadow within the sculptural tension of the figure. By translating marble into lines of ink, I too, carve an image down through each mark; building a form through slow accumulation. Studying David carries layered meaning for me. The sculpture is one of the most recognizable representations of the idealized male body in art history. Re-drawing it as a transgender artist becomes a way of examining that legacy while also inserting myself into it. Rather than attempting to "reinvent" the image, the piece honors the discipline of study while acknowledging that even familiar forms change depending on who is looking, and who sees themselves reflected in art.

My work resonates most strongly with generations and cultures. Studying classical sculpture is, in many ways, a conversation across generations. Artists for centuries have learned by observing and drawing the same figures. By engaging with that tradition, I place myself within a lineage of makers while also questioning who historically had access to those spaces of learning and representation. At the same time, this piece belongs in cultures because our unique identities inevitably shape how we interpret the body. As a transgender artist, revisiting a canonical symbol of masculinity invites reflection on how gender has been constructed, idealized, and performed throughout history. I am interested in how inherited artistic traditions can hold new meaning when approached from queer and trans perspectives. This reveals that culture is not fixed, but continually rewritten by the people who engage with it.

INSTAGRAM: **mata_mart**

Melissa Galán

Melissa Galán

MEXICO

Melissa Galán cuenta con una carrera técnica en Medios de Comunicación por la UNIVA y actualmente cursa la Licenciatura en Arte y Creación en el ITESO. Ha presentado su trabajo en espacios como el Centro Mexicano para la Música y las Artes Sonoras (CMMAS) y la Semana del Arte en Guadalajara 2026.

Mi práctica artística se centra en la memoria como una construcción inestable, atravesada por la herencia y el entorno urbano. Trabajo con archivo, medios digitales y dispositivos interactivos, entendiendo los recuerdos como procesos fragmentados que coexisten en temporalidades antagónicas. Desde mi ciudad natal, Guadalajara, México, observo cómo estas experiencias trascienden lo individual y se inscriben en dimensiones colectivas e históricas, donde es posible reconocer paralelismos con el pasado político.

Lucio en su campo de lavandas es una ilustración que presenta un momento de descanso, en el que mi cercano amigo Lucio, un hombre trans, está recostado entre sus flores preferidas, las cuales también son un símbolo histórico de resistencia dentro de la comunidad queer. La pieza se alinea con la categoría “Los Cosmos” al proponer una realidad en la que Lucio aparece con el pecho plano y cicatrices sutiles de una cirugía a la que aún no ha tenido acceso. A través de una mirada amorosa y cotidiana, la ilustración construye un espacio que se puede habitar con calma para los que pertenecemos a una disidencia de género.

I Was The Chosen Sailor
But I Missed My
Oh Vixen I'm Missin'
TAKE ME BACK
AND TEAR ME APART

Meltheclown_18

USA

I am Latino, a second generation immigrant who is Dominican and Puerto Rican. I love music, art and story telling. I create and write a lot of stories, drawing out my original characters whenever I have the time and energy. My stories can range to pretty much anything but a common theme you'll probably see is queer identities. It's been something common in my work for as long as I can remember, even before I knew anything about the LGBTQ+ community. I always found myself outside of a box and never allowing myself to be restrained by anything which I like to believe is a strength. I hope to share my stories in writing to the world as books one day, it's a thought that excites me and keeps me going in life. If you do decide to check my Instagram then please support my work. Thank you for reading, have a nice day.

The art you see is something I made on 2/19/26, it's an illustration of two of my original characters. It's inspired by the song Vixen by Destroy Boys and of the two's first meeting in their past life. They have an interesting story of doomed love, reincarnation, and falling in love again. The mermaid(one on the left) name is Peraséla, while the "witch"(one on the right) name is Ebony. Their past life ended in tragedy but thanks to Ebony earnest pleading to the Gods the two were able to reincarnate in modern times. Under the new name/titles "Punk" and "Emo" girls, the two fall for each other again and start a new love story. I haven't drawn much of them but ever since 2022 I would draw them every valentines day/month, just not for 2025. I loved creating their story so I hope you will like them as well, thank you for reading.

I think that Solidarity is what represents me the most. I like to stand for what I believe is right and can't take any form of intolerance. I try by best to inform myself and others of our world even when it seems hopeless. In our present time there's a lot of panic and fear going around. People are being oppressed and taken from their from their homes and family in an act of tyranny from our government. And even though I feel just as panicked as the rest I know its no time to sit around fear. We need to stand together as one to fight against this controlling government and get back our rights and freedoms. I know if we all learn and help one another we can get through this struggle and make it out the other end. We just need courage and determination to do which I know we have.

WEBSITE: **www.jwrocki.com**
INSTAGRAM: **mel_the_clown18**

Mica Mayo

Mica Mayo

USA

I am a sophomore in high school living in Hood River, Oregon with ties to Washington State as well. I've grown up in a family of artists and public servants, my father being an artist and nurse with strong union ties and my mother being both an artist and art teacher. I'm often inspired by early metal album art and Scandinavian surrealist art. I enjoy capturing the surreal in the everyday world through digital photography and drawing. My work has been influenced by the stark landscapes of Eastern Washington and the dark history that tends to follow it. These places, such as the Hanford Nuclear site, are often designated to be sacrifice zones with no regard for the people or the environment, with the health of both sacrificed often for the worst weapons of war.

This piece was made with various forms of charcoal and Sharpie on paper. The idea behind the piece was to show my internal struggle with thoughts about death that often overwhelm my mind. This was hopefully conveyed not only through contrast between the softer charcoal and the bolder lines of the marker but also by showing both the skull and face. The white lines within the darker and sharper shapes are meant to invoke roots pulling down towards the earth. This expresses the existential feelings I have about the limited amount of time we have and also references mycelial networks showing that death is an aspect of life that connects us all.

Throughout my life I've often been drawn to the chambers of Solidarities and Cultures. I've seen my father help organize strikes as a union rep for nurses and witnessed my mother fighting for the cultures and communities represented among her students. These two aspects of my upbringing have manifested in their own ways in my life with a personal focus on building and serving my community. Feeling like an outsider in many social spaces has led me to create spaces for others who have shared feelings of isolation. I organize events for collaborative story telling and am involved in clubs that support students' mental health and queer identities.

nightgalaxysky

nightgalaxysky

USA

nightgalaxysky is a queer artist who is currently delving into self exploration in art, after taking several years off of actively creating. He likes to listen to music, actively part of the jagger finn community; helping archive long-lost tracks. They are currently wrapping up their AP Drawing portfolio, based on how non-verbal communication has been a part of their life with ASD. He also likes to talk with friends and take walks in his free time.

My submission is about nostalgia and its bittersweet feeling. I used attributes from Roblox, a childhood avatar as the main focus of the frame. The past 11 years I spent playing that game is all but a corrupted memory, as digital & physical memorabilia merge and decay into nature. The materials I used create an overwhelming and layered sensory experience throughout this piece. The lack of detail in some areas shows that although I can recall the space where I usually played Roblox, some areas are faint after moving out of my childhood home five years ago. This further encapsulates my feelings of nostalgia, to create an environment where the art evolves over time as I reflect on my times I've been alive.

I feel like The Cosmos best suit me as a person and as an artist. I allow myself to reflect and build on what it means to be queer and to create. I envision myself with so many different possibilities through journeying worlds by music and sitting with myself.

Orion Sterling

Orion Sterling

USA

I am first and foremost a dreamer. I let myself live in a world where anything can happen, and I have reached so close to the stars that my preferred name is a constellation. I hope, I dream, and I manifest what is lodged deep in my very heart and soul: poetry, art, writing; expression. Living in a situation where I cannot clearly express myself in my entirety or even much of my differences motivates me to express them through other means, through quiet metaphors and hidden languages, as though every pencil line, every syllable or simile, contains a whole world within. I want to share my thoughts, though sometimes, it barely comes out as a whisper. But colors shout. Words weave a pretty mesh lace over the gaping hole. And these trifles, these little things, are what I dream about. I am a dreamer, and I dream of life.

My submission is a self-portrait, in a way; a portrait and an aspiration. As someone who adores astronomical iconography as well as Greek mythology, I figured a portrait of Orion would be inspirational. Another reason for "queering" a figure so ancient and powerful is this: it is a way to express that we have always been here, always will be—and that we are heroes. We have always laughed, we have always loved, but more important than this is that we have always lived with purpose and dignity. When facing discrimination, we have always held hands and stood together; when one of us falls, we are always there to catch them. The queer community is beautiful and its members are some of the kindest and most inspirational people I have ever met. I have charted this constellation in my own way to show the stars will always remember our courage.

I align myself most with The Cosmos. The Cosmos is a beautiful hope and dream that we have shared throughout history, from Sappho's wedding hymns to the laments of Oscar Wilde to the powerful messages of Ocean Vuong. The stars, and the idea of a world far away where we are all loved and cared for, have inspired all of us. Queer musicians sing songs about space and its vastness; queer writers write science fiction imbued with hope and despair; queer artists depict celestial deities, old and new. Space has always appealed to us because it is an escape from the world in which we live, and a rejection of our historical treatment as 'alien' in society. The power it takes to look at a world who has othered you and create a new one full of love is beautiful to me, which is why I align with The Cosmos.

The Extinction of We

There's a name for our existence,

And they call it illegal.

Though we live in the cracks and the crevices

Of places hanging desperately to protected.

On the news we are mentioned but never shown,

For our smiles and survival dispel their portrayals

Of pathetic creatures living on the edge of extinction.

They ignore our presence until it is questioned,

Our titles misspelled until they are relevant

In court cases and as evidence.

"Look at these creatures!"

They shout well unseeing.

"Look at their crime of existence!"

Ignoring our history in stupid resistance.

They have done this before,

Exterminated our legacies

Broken our ties to our land.

Removed us from history,

Disproved our traditions

And wiped references out of our libraries.

No museums keep track of us,

Our presence kept secret,

The only glass we're behind are cages with

Signs stating, "Not for viewing."

And though we are held up as a banner for authenticity

Our names waved to shout, "Look at me!"

Though they scream, "We are helping! We are not sitting still!"

We still regenerate broken limbs in quiet houses.

Because though we are spoken of,

A topic bright hot,

The question is still on your tongue,

Am I speaking of Mexicanos?

The axolotls?

Or transgender survival?

-Philo S. R.

Philo S. R.

Philo S. R.

USA

The child of a mixed family of both native Mexican and German immigrants, I am 19 years old and Agender. I enjoy writing and reading things that make me question, be it fantasy or nonfiction and like my poetry to reflect that. I am the oldest of four children and am going to college for engineering next fall.

My poem was inspired by the axolotls and their existence as a representation of the trans and nonbinary community but also as an endangered species in a small area of Mexico. The axolotl stands for survival and at a time when both the trans community and those of Latino descent are in danger it seems the most important time to remind the world of that.

I identify most with the cosmos and their deep and unknowable depths. The cosmos hold us and no matter how dangerous and terrifying it may seem at times, it is still our home. Every day scientist will find something new in the cosmos that will change our perspective on what lays out there, but it must be remembered that we of earth are also a part of them as we spin in quiet existence around the sun with our tiny problems and tiny lives.

“Woes”

Half a decade held upon wishful foundation. Quickly slid down the hill, that slippery floor.

A whole city within a sandbox, one crack would have you cast it ashore?

I hope you remember the blocks of your dead self, the man before

Whom I once spoke words to amongst friends, my heart revealed vulnerably;

Amidst the comfort of other, you were quiet friend— silent acquaintance.

First read as acceptance, til pages turned to signal tolerance.

Ran to speak in grandeur, yet ran from sympathy.

How unfortunate that hauteur, so simple and finicky.

May you remember to tap within reason

before your new violet body goes,

before it goes,

Toward lower—

Pudín Nieves

USA

Currently studying in UPRRP for a degree in English Literature. I am a hobbyist writer, with a love in exploring how way words are applied creatively to portray abstract things and connect. As someone with ADHD and Aphantasia, it took me a long while to love literature. It took me longer to realize my trans identity. Fiction and Literature helped guide my hand, even when I hadn't realized or when the people who should've didn't. Then, if I can inspire even one person to write a little more, I'll be okay with that.

I wrote this while confused, disappointed, and maybe even petty toward a past friend. Yet, it was hard to disregard all the time I spent with them—even as they disregarded mine. I wrote this for myself at that moment, and only ended up sharing it with a few friends. "Woes" is a poem about the fragility of certain relationships held together only by time and its lost connection.

I feel shared in Solidarities, and the care it provides for everyone. In a world that feels like it keeps pushing to separate, it becomes more important than ever to be with the communities that hold and propel us together. It's important to feel with them; to know with them; to hurt with them; and to live with them. I feel myself in places that push me away from apathy and remind me that I truly am not alone.

INSTAGRAM: **hiy00m**

Ya me oyes? Bien.
Mucho tiempo hemos permanecido enterradas, en la penumbra, pero eso se acabó.
Ahora háganos un favor y recuerden que no deben olvidar, a las naciónes palestina, ucraniana, sudanesa y congolesa que sufren bajo el martillo opresor.
No olviden a los niños abusados, por la élite y por la gente, no olviden a los migrantes desplazados. de sus hogares. No olvidemos a las personas LGBTQ+ que luchan por su amor e identidad, a las personas muertas por bombas, a los niños atrapados en la guerra u obligados a luchar en ella.
Awola
"your heart"
Yolotl
"Heart"
Ohl
"heart/center"
No olviden tampoco a las naciones libres que luchan por su autonomía, ni a los pueblos indígenas que siguen luchando por sus tierras y libertad, a las mujeres que luchan por igualdad y por justicia a los desaparecidos por el gobierno y por el crimen organizado,a las personas víctimas de violencia y a todas las personas que luchan por justicia y por un futuro mejor.
No olvidemos, pues debemos recordar nuestro amor y nuestra rabia para quemar todo hasta los cimientos, y construir algo bello, algo mejor.
Así que por favor, no me olviden.

Rana Punk

Rana Punk

MEXICO

(They/them). Nací en Michoacán, México. Me gusta el té, el atole, el chocolate, los bichos, perros y gatos, el olor a petricor, los hongos, dibujar y odio Nestlé.

Agradezco mucho a mis padres por la vida que han logrado darme, pero desde hace tiempo estoy muy consciente de que para millones no es así. Me gusta mucho dibujar y escribir sobre justicia y lucha pero sobre todo acerca de amor y esperanza, pues en tiempos difíciles como estos es lo único que les queda a muchos, y lo que hace a otros tantos seguir adelante, incluido yo.

III, pues la obra refiere no solo a la lucha LGBTQIA+, sino a todas las luchas por injusticia, por dolor y por amor. Así como las muchas serpientes que adornan las faldas de la estatua de Coatlicue, todos estamos entrelazados de muchas formas y no debemos olvidarlo, sino unirnos para pelear por un futuro mejor de forma colectiva.

INSTAGRAM: ranapunk_

Rusty Norgord

Rusty Norgord

USA

My name is Rusty, I am a trans-masc Non-binary person from Wisconsin. I am a ceramicist and painter. I am also a baker and cake decoration, I've always been a creative at heart and I want to show that Non-Binary people have a voice in the art world. I believe that art connects all people to the fundamentals of human civilization. Without artisans, we would not be here today. Learning to take things slowly, master a practice and create art is what makes us human.

I have been taking a look at deep time recently and this is a homage to my favorite creature from 450 million years ago, the Anomalocaris. This was the apex predator of the Cambrian age, even before plants existed on land. It was around 1.5ft long and used it's frontal appendages to grab prey. I think it's just the most fascinating little guy and that we know so much about a creature that was alive and gone all before trees were on land.

I feel most connected to IV, The Cosmos. I've been very interested in deep time for the last year and a half and I appreciate how not special we are as living creatures. Chemicals to create life are not scarce and scientists have been able to recreate the conditions for chemosynthetic life in labs. I bet there are millions of pother life forms out there.

WEBSITE: **raddog.art**
INSTAGRAM: **rad.dog.art**

Senya Palkovitz

Senya Palkovitz

USA

My name is Senya, and I'm a 15 year old non-binary artist, poet, and queer activist. I've moved across the country several times and created countless paintings throughout my journey. Each of those moves led me to distinct regions of the US that offered me unique experiences. I spent my preschool years in the South with my parents buffering me as best they could from the binary gender roles and consumerist culture of the birthplace of Walmart. I spent my elementary school years homeschooling on a former Buddhist retreat turned homestead in New England. I have spent my middle and high school years in Los Angeles attending a nature-based school in my hometown of Topanga. I have always believed in the power of art to inspire and create change. My paintings express my high sensitivity, my queerness, and the things I have learned, felt, and witnessed along the way.

This painting, entitled The Truth is That Everything Belongs, expresses the layers and complexity of what it means to be queer in society today. The painting depicts the hand (symbolic of personal and/or collective queer identity) bursting through the jagged ground (symbolic of oppressive hierarchies and systems of injustice). The deep and pervasive grief implicit to this journey is represented by the swirling blue mist that the hand moves through to grasp the vibrant sunflower (symbolic of hope and repair). I've chosen a sunflower for this symbol of hope particularly because sunflowers are often planted in highly polluted soil due to their unique ability to extract and process the toxins that are present. The title posits that hope, identity, and grief all lend strength and meaning to one another. The original painting lives with a close mentor of mine who lost her home in the Palisades fire.

Though I feel that all the chambers of the heart deeply resonate with who I am, I find that the one that most actualizes my potential is the Cosmos. Empathy, care for others, and imagination of a better future are what I strive to cultivate and embody. As all highly sensitive people, I feel pain more acutely than most. This allows me to get curious about why humans hurt and hurt one another the way that they so often do. This takes a depth of curiosity that explores what the world needs and why. From there, imagination allows my vision to go beyond what is and take hold of what could be. This is the heart of the process for the art I create and the life I strive to live. As an artist and activist, I am building the world I want for all.

Sonia Andrea Esteva

Sonia Andrea Esteva

USA

Growing up in San Francisco, art was all around me. I grew up appreciating unconventional ways of creating, seeing folks on the street selling their art made from sheets of metal and spray paint, and passing breathtaking monuments of history on the walls of buildings on the bus while on my way to school. This has shaped my eye behind the camera, as I seek to capture the intimate joys of living in a big city. Being raised by movement builders taught me to be fierce in my values and in seeking justice for my community. From our fight to gain Free Muni for Youth, I know not to take for granted the interconnectedness of my city. In my studies in Chicago, I stay grounded in my love for my city as I study urban environmentalism so I can help shape healthy cities for future generations.

I took this picture last summer during the annual Mayahuel ceremony in Oakland. This ceremony brings together communities of danza Azteca to honor the goddess Mayahuel, who is a symbol for fertility and associated with the Maguey plant. I look forward to this ceremony every year because of the community foraged in the preparations for the ceremony. Every year our danza group gets together to make the ofrendas/offerings, creating unity through the shared labor. It feels good to create for the sake of the community, as opposed to profit. I love the scale of this photo. I really wanted to capture the breadth of this tree looking over the prayer space. In this moment of pause, as folks are scattered and moving around, it feels like it's grounding us.

I feel most myself when I'm surrounded by my family and reminded of my place in the family tree. A big part of the reason I'm pursuing my degree is because of the lessons my grandma instilled on my mom. She instilled in my mom a drive to pursue education as a means to ensure a better future. That momentum moves me today, to continue through the struggles of being a low-income, first-generation student at a PWI. From my grandmas' lessons, my moms' encouragement, and my sister's example, I know I am capable of big things with my education, and I'm motivated to see it through. Thanks to the women before me I know to be grateful for the chance to study and strive to use what I learn to set up future generations for success the same way my ancestors did for me.

INSTAGRAM: **la.nena415**

Valentina Klement

Valentina Klement

ARGENTINA

Soy de Buenos Aires, Argentina. Me críe con una familia de origen italiano/ austríaco. Tuve una infancia con varios estragos, una adolescencia rara y un presente más dudoso aún. Todo esto forja mi identidad. Creo que hablo por toda la comunidad cuando digo que la aceptación de une misme es un camino que muchas veces parece no tener final. Y muchas veces no lo tiene, porque lo reescribimos nosotres mismes. El arte es mi vía y yo elijo volcar todo en ella.

Soy una artista mujer latinoamericana y queer. Esas tres palabras son, en especial en estos tiempos, recibidas cada vez con menor importantancia. En mi arte investigo y reclamo. Pienso que lo social y político es intrínseco e imposible de invisiblizar. En mi obra se explora la emocionalidad, lo femenino, lo tabú y lo "prohibido", la agonía, las heridas y la memoria.

Me siento muy conectada con las Culturas. Argentina es un país que ama ser argentino. La gente muchas veces difiere, discute y pelea por sus ideales. La violencia no nos es ajena y jamás lo fue. Aprendimos a renacer de las cenizas de nuestros ancestros. Así forjamos la patria que hoy nos alberga. Y muchas veces los que la dirigen nos censuran, nos esconden y nos lastiman a los propios argentinxs. Pero en las calles, en los bares, en los rincones culturales de la ciudad, seguimos vivos y lo seguiremos estando siempre que esté nuestra cultura.

INSTAGRAM: **valentiniiit4**

ABOUT THE TEAM

ALAN TELLO is a 17 year old photographer and painter in San Francisco, California. He is a 3rd generation organizer who works on advocating for deeply afforable housing and environmental rights in the city. He is also a young queer and trans person who hopes to one day be a astrophysics and continue to both do photography and advocate for xAt 7 years old he gave his first public comment at the planning commission in SF against a large market rate building that would of displaced families from there homes and perpetuateded gentrification in the city. After being evicted from his childhood home at 10 he continues to advocate for deeply affordable housing so that he may be able to remain in the city.

SONIA ESTEVA | From a young age a passion for social justice was planted in me by my family of organizers and movement builders. Due to the leadership they instilled in me, I channel my academic and professional pursuits to work that gives back to communities such as my own. That's what makes me so thankful to work in 5 Elements, a San Francisco based organization that makes a safe and empowering space for young people in the city. It's also what drives me to complete my education in urban and environmental studies. I strive to understand the root causes of urban issues like gentrification, rising cost of living, and inaccessibility of vital resources, so that I may play a role in improving them.

As an artist, creation is my medicine. I think of my photos as representative of my heart: people I love, things that move me, moments so precious I try to make them last forever. I also like to sew, as it gives me a means to make something new from something broken, old, or unused. Art is a mode for me to express myself, as well as re-create myself, and for that I am forever grateful.

KAZANI KALANI FINAO

I move through the world as he / him / his. Uso.
I was born and raised on Frisco Yelamu Territory,
and I am still here—
breathing, rooted, surviving the steady violence of gentrification:
displacement, replacement, erasure disguised as progress.

I am Samoan, Fa'atane, a trans man shaped by ocean memory
and ancestral knowing.
I am a student at City College of San Francisco,
a creative writer and storyteller,
a community organizer with my heart at the center of everything I do.

I carry stories the way others carry maps—
to find our way back to one another.
My practice is freedom-making.
My commitment is to protect the narratives of the communities
I come from,
the communities I stand with,
the communities that made me.

JASON WYMAN | I am Jason Wyman (they/them), also called Queerly Complex, and I was born upon the Land of 10,000 Lakes, also called mní sóta home of the Očhéthi Šakówin. I now live, create, and love upon Yelamu, lands of the Ramaytush Ohlone people, renamed by colonizers Yerba Buena, then San Francisco. My name means, “Healer,” or so I’ve been told. What it means to me is, “Someone eternally and perpetually finding their way.”

My work has shown in homes, in public transit plazas, in secret gardens, in parks and along water’s edge, on streets and alleys, and in institutions, whose names do not matter. I am also a founding Board Member of People Power Media , an Arts, Placemaking, and Virtual Experience organizer with Queer Housing Summit, a Founding Member of 465 Collective, and on the planning team for Chambers of the Heart.

5 ELEMENTS explores innovative methods to promote academic and personal development from elementary levels to transitional adulthood. Our programs serve youth of color with evidence-based practices and multicultural frameworks, using the arts as a vehicle to overcome adversity.

We serve diverse youth populations from low-income Black, Latinx, Indigenous, Asian, Pacific Islander, and Arab communities who reside in the Bayview, Excelsior, Sunnydale, Lakeview and Mission districts of San Francisco. We partner with innovative projects across the Bay Area, extending our reach to youth across the region.

HAMZA KUBBA | Founder of Perplex, which makes 3D games for the web, and tools to help others make them. Our first solution is Bounce, a physics simulation library for games and web applications, built from scratch for the web.

CHAMBERS OF THE HEART followed an ANTI-CURATORIAL PROCESS initially designed by Bushra Gill and Jason Wyman in Fall 2024. ALL submissions that meet requirements are accepted into the show. Artists then confirm participation. Once confirmed, the catalog and exhibtion are finalized. Chambers of the Heart received 48 submissions. 47 met the requirements: trans / queer artists 25 or under. 41 confirmed participation.

To learn more visit: www.queerlycomplex.com.

This catalog was designed & produced by Jason Wyman / Queerly Complex.
w w w . q u e e r l y c o m p l e x . c o m